

THE MODERN MUSIC SERIES

SECOND BOOK

BY

ELEANOR SMITH

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Paul F. Patterson.

Bowler Indiana

Paul Patterson

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The Modern Music Series

A SECOND BOOK IN VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED
THROUGH THE CONSIDERATION OF COMPLETE MELODIC
FORMS AND PRACTICE BASED ON EXERCISES
RELATED TO THEM

BY

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COUNTY NORMAL SCHOOL

AND

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SILVER, BURDETT AND COMPANY
NEW YORK BOSTON CHICAGO

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INTRODUCTION.

The Second Book of Vocal Music is the third of *The Modern Music Series*, the *Primer* and the *First Book* preceding it. In the *Primer of Vocal Music* the foundations for musical knowledge are firmly and soundly laid through beautiful songs and very simple exercises, which are to be learned largely by rote. In the *First Book of Vocal Music* a definite advance is made from this imitative singing and preliminary study; a knowledge of musical elements is developed, and these elements are properly related in the child's mind to music of the highest order. In addition he is given much practice in sight reading, as such.

When the child reaches the *Second Book of Vocal Music* he has a practical familiarity with musical elements and musical formulæ, and is ready to proceed according to their logical sequence. Consequently, from the very beginning (with the exception of a song introducing each of the nine keys) the songs and exercises throughout this book are presented in the order of their logical dependence. In other words, the *Second Book of Vocal Music* represents a most carefully planned method of sight-reading practice, providing for the changed attitude of the child's mind toward musical knowledge; for now he is fully ready to take the initiative and to read and sing the songs and exercises aided by his own mental equipment.

Beginning on page 8, the problems of rhythm and tune are presented in the following order:

Rhythm. In the Key of C, the one-pulse tone is first presented; then the two-pulse tone and the three-pulse tone; then follow the divided beat and the quarter rest. These rhythmic problems are presented in 2-4, 3-4 and 4-4 time.

Tune. The scale is first shown through the use of numerals and letters. A number of common typical forms are presented for the purpose of giving the mind facility in thinking tones in combination, and recognizing these combinations on the staff.

Then the problems of tune are presented in exercise and song, beginning with a study in seconds, followed by a study in thirds, gradually introducing intervals of greater difficulty.

The treatment of the Key of C ends with a study of intermediate tones and with the introduction of Sharp 4 and Flat 7 as suggesting modulation.

Two-part work is presented in a variety of ways; as simple scale studies in combination; as canonic studies; as studies in simple imitation; and as regular

INTRODUCTION.

two-part work. This variety in introducing two-part work saves the voices of children who sing the lower part, as it takes the voices out of the range of ordinary two and three-part songs and exercises.

The study of the Key of G repeats the plan of the Key of C, presenting the same rhythmic and tonal problems in exercises and songs, but in forms a little more difficult than those in the Key of C. In addition, the beat-and-a-half note and 6-8 time are introduced.

Throughout the nine different keys and the remaining pages of the book are the different problems of rhythm and tune presented again and again. More difficult problems are added as the child is ready for them, and the familiar problems are repeated in new and interesting songs and exercises.

Thus the *Second Book of Vocal Music*, while presenting the most beautiful and interesting exercises and songs selected from the great song writers, furnishes at the same time a most complete, consistent and logical plan of developing the power to read music in a purely musical way.

Pupils who have not passed through the *Primer* and *First Reader* before taking up the *Second Book of Vocal Music*, should devote some time to learning certain of the songs by rote, studying afterwards their rhythmic and tonal form. The plan by which this study may be accomplished is explained fully in the introduction to the books referred to, and it will not be necessary to repeat the instructions and illustrations there set down.

The great value of all music study in the schools results from singing with proper interest and expression. Without this there is little to be gained from the study of music. Teachers are urged to study the different books and the plan of the "Modern Series" series, so that the *Second Book of Vocal Music* may not be treated as an isolated book of sight reading, but may be properly related to the Series as a whole, and its beautiful songs and studies may be sung with proper expression and interpretation.

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A SECOND BOOK IN VOCAL MUSIC.



Frosty Days.

Allingham.
Allegro.

G. Jaspersen.

Musical score for 'Frosty Days' by Allingham, Allegro. The music is in common time (indicated by '4') and treble clef. The vocal line consists of eighth and sixteenth notes.

1. The time of frost is the time for me, When the gay blood spins thro' the
2. Hurrah! the lake is a league of glass! We'll buckle and strap on the

Continuation of the musical score for 'Frosty Days' by Allingham, Allegro. The vocal line continues with eighth and sixteenth notes.

heart with glee, When the glad voice leaps with a chim-ing sound And the
stiff white grass; Then off we shoot and poise and wheel And

Continuation of the musical score for 'Frosty Days' by Allingham, Allegro. The vocal line continues with eighth and sixteenth notes.

foot-steps ring on the fro - zen ground, When the earth is white and the
swif - ly turn up - on scor - ing heel, And our fly - ing san - dals

Continuation of the musical score for 'Frosty Days' by Allingham, Allegro. The vocal line continues with eighth and sixteenth notes.

air is bright And ev - 'ry breath a new de-light!
chirp and sing Like a flock of swal-lows up - on the wing.

A Study.

Allegro.

Musical score for 'A Study' by G. Jaspersen, Allegro. The music is in common time (indicated by '4') and treble clef. The vocal line consists of eighth and sixteenth notes.

Continuation of the musical score for 'A Study' by G. Jaspersen, Allegro. The vocal line continues with eighth and sixteenth notes.

Key of C.

Pitch Names.

Pitch Names.

C B) 8) |

-C- D E F G A -B-

The Scale

The Scale one octave higher.

A musical staff with a treble clef and a common time signature. The first measure contains six eighth notes followed by a vertical bar line. The second measure contains five eighth notes.

Signature— no sharps nor flats. Keynote—C on
the first line below, and in the third space.

Typical Music Forms.

To be memorized.

A musical staff with eight measures. Measures 1-4 show a pattern of eighth notes on the first, third, and fifth lines. Measures 5-8 show a pattern of eighth notes on the first, second, and fourth lines.

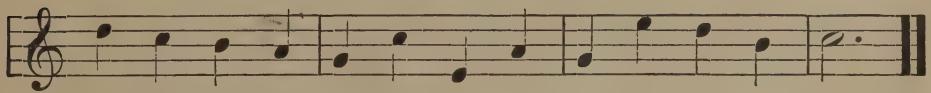
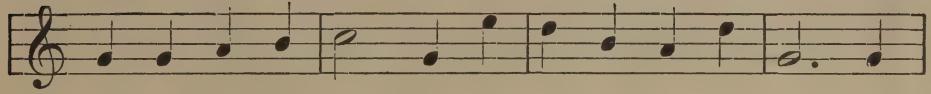
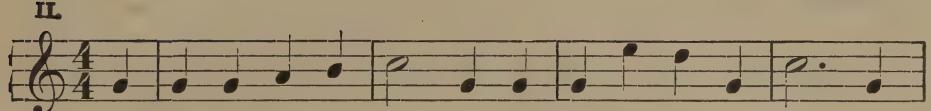
Sight Reading Exercises.

A musical score for "The Star-Spangled Banner" in G major and common time. The top staff uses a treble clef and consists of 16 eighth notes. The bottom staff uses a bass clef and consists of 16 quarter notes. The score concludes with a double bar line and repeat dots.

A musical score for "The Star-Spangled Banner" in G major and common time. The top staff begins with a forte dynamic and consists of a series of eighth-note chords. The bottom staff continues the melodic line with eighth notes. The score is divided into measures by vertical bar lines.

Melodies.

9

German Air.*Kuecken.*

A Study.

*Andantino.**G. Jaspersen.*

Wind Song.

Frederick Manley.
Andantino.

Eleanor Smith.



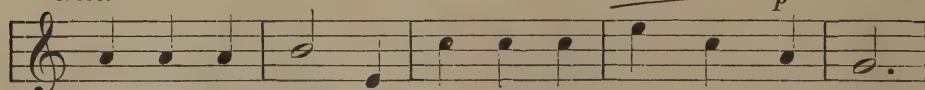
1. O gen - tle southwind, Sweet child of the sun, Dear
2. O wind of the west, The fields all re - joice To



friend of the flow - ers And bird shelt-ring bow - ers, When
hear your sweet sing - ing, They know you are bring-ing A

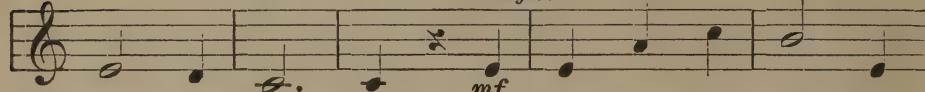
cresc.

p

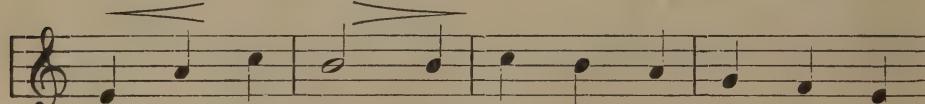


twi-light is done Come, sing to the wear - y A low
gift with-out price, The seedlings that fol - low Your loud

Allegro.

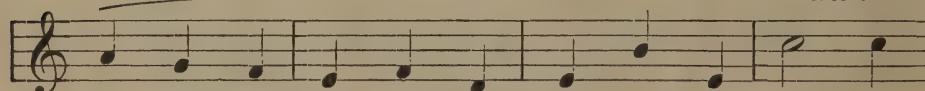


drow - sy song. O bluff east - ern wind, Wild
call - ing voice. O jol - ly north wind, As



rov - er of seas, Where ev - er you scur - ry The
soon as you blow Old San - ta's pre - par - ing His

cresc.



chil - dren are mer - ry, For up to the clouds Their
rein - deer for far - ing A - broad in the snow, Well-

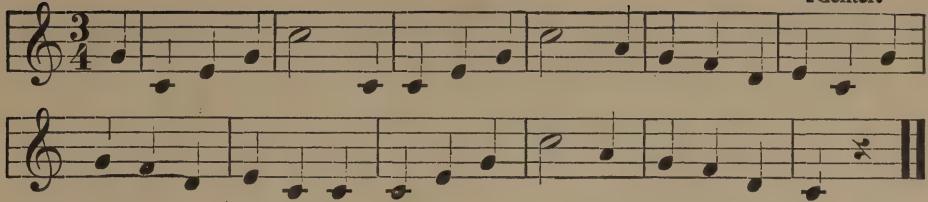


kites are all lift - ed In flut - ter - ing crowds.
lad - en with pre - sents For chil - dren be - low.

A Song.

11

Richter.



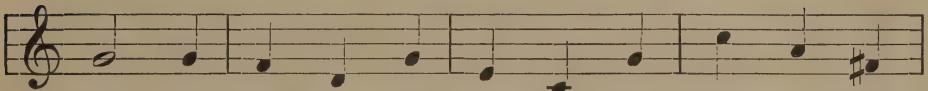
Our Sleigh-ride.

Rebecca B. Foresman.

Folksong.



1. O'er hill and o'er val - ley We mer - ri - ly
2. But we do not mind him, We laugh in his



go, The bells jin - gle loud - ly, The world's white with
face; When - e'er we go rid - ing We give him a



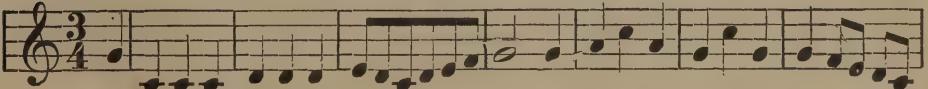
snow. There's some-bod - y with us, Jack Frost is his
place, And if we go walk - ing Or out for a



name, He hunts ears and no - ses And pinch-es the same.
run Jack Frost is the fel - low That makes all the fun.

Studies in the Divided Beat Based on "Our Sleigh-ride."

I.



II.



Sight Reading Exercises.

I.

Two staves of musical notation in G major, 4/4 time. The first staff consists of six whole notes. The second staff consists of eight eighth notes per measure, starting with a quarter note.

II.

Two staves of musical notation in G major, 4/4 time. The first staff consists of six whole notes. The second staff consists of eight eighth notes per measure, starting with a quarter note.

III.

Two staves of musical notation in G major, 4/4 time. The first staff consists of six whole notes followed by two rests. The second staff consists of eight eighth notes per measure, starting with a quarter note.

IV.

Two staves of musical notation in G major, 4/4 time. The first staff consists of six eighth notes per measure, starting with a quarter note. The second staff consists of eight eighth notes per measure, starting with a quarter note.

Two staves of musical notation in G major, 4/4 time. The first staff consists of six eighth notes per measure, starting with a quarter note. The second staff consists of eight eighth notes per measure, starting with a quarter note.

A Christmas Song.

13

Virginia W. Cloud.From St. Nicholas by permission of the Century Co.
Moderato.

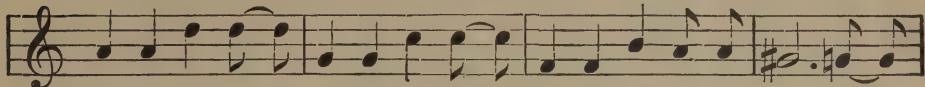
English.



1. It's a long way round the year, my dears, A long way round the year. I
2. I tossed them hol-ly in hall and cot, And bade them right good cheer, But



found the frost and the flame, my dears, I found the smile and tear. The
stayed me not in an - y spot For I'd traveled 'round the year, To

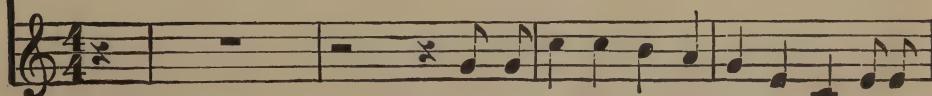
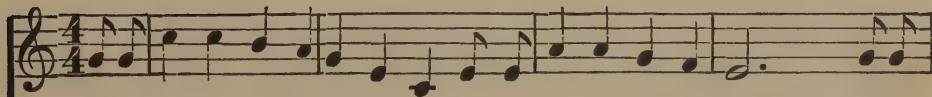


wind blew high on the pine-topp'd hill, And cut me keen on the moor; The
bring the Christmas joy, my dears, To your eyes so bonnie and true, And a



heart of the stream was frozen still As I tapped at the mill-er's door.
mis - tle-toe bough for you, my dears, A mis - tle-toe bough for you.

A Study.



I.

Musical notation for Study I, consisting of two staves of four measures each. The top staff uses eighth notes, and the bottom staff uses sixteenth notes.

II.

Musical notation for Study II, consisting of two staves of four measures each. The top staff uses eighth notes, and the bottom staff uses sixteenth notes.

III.

Musical notation for Study III, consisting of two staves of four measures each. The top staff uses eighth notes, and the bottom staff uses sixteenth notes.

IV.

Musical notation for Study IV, consisting of two staves of four measures each. The top staff uses eighth notes, and the bottom staff uses sixteenth notes.

Intermediate Tones.

15

This exercise should be memorized and sung in different keys.

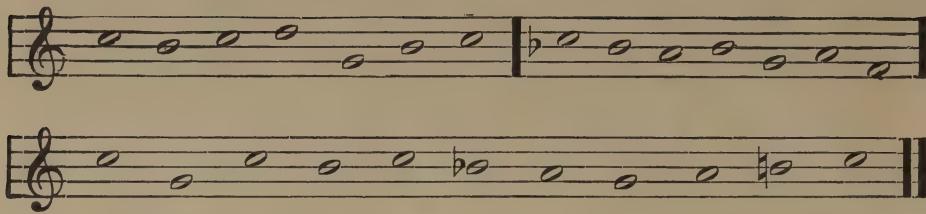
Sharp Four.

Studies.

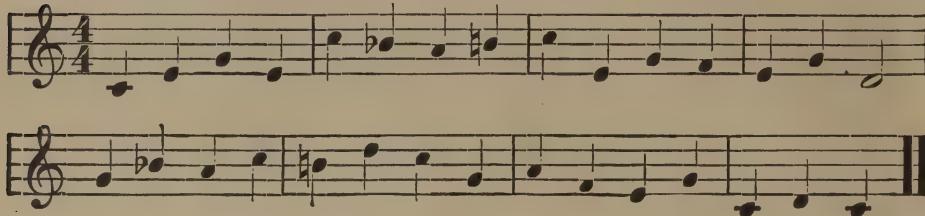
I. *Allegro.*

Gramann.

II.



Flat 7 shown by a ♭ and neutralized by a ♯.



A Two-Part Study.

Moderato.

The image shows a musical score consisting of six staves of music. The first three staves are in common time (4/4), indicated by a '4' in the top right corner of each staff. The key signature is G major, indicated by one sharp sign in the top right corner of the first staff. The music consists primarily of eighth notes and sixteenth notes. The fourth, fifth, and sixth staves are in 2/4 time, indicated by a '2' in the top right corner of each. The key signature changes to F major, indicated by one sharp sign in the top right corner of the fourth staff. The music continues with eighth notes and sixteenth notes.

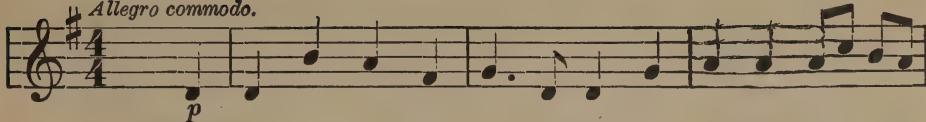
*Harvest Time.

17

Mary Howitt.

J. Weiss.

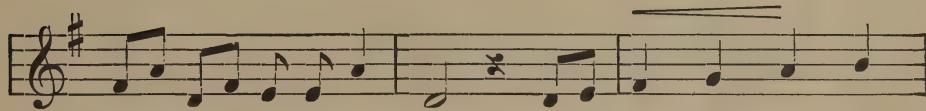
Allegro commodo.



1. Come down in - to the har-vest field This autumn morn with
2. A - bove the gold - en fields of corn Doth shine the au - tumn
3. Then come in - to the harvest fields : The rob - in sings his



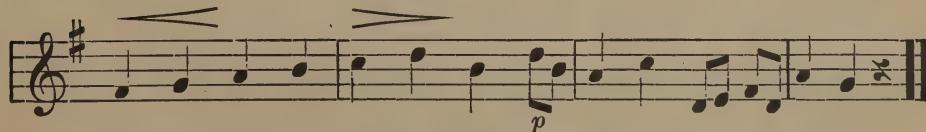
me, For in the pleas - ant au - tumn fields There's
sky; So let's be mer - ry while we may, For
song, The corn stands yel - low on the hills, And



much to hear and see. On yel - low slopes of
time goes hur-ry-ing by. Be - fore the warm sun
au - tumn stays not long. They'll bear the shocks of



wav-ing corn The au-tumn sun shines clearly; And 'tis
has appeared, When morn-ing dews shine pearl-y, And the
corn a - way They cut to - day so ear - ly, And a -



joy to walk, on days like this, A-mong the bearded bar-ley.
mow-er whets the ring-ing scythe, To cut the bearded bar-ley.
long the lanes,with rustling,sound Their loads of bearded bar-ley.

*The songs introducing each key may perhaps best be learned by imitation as a musical introduction to that particular key.

Key of G.

C)

A

G

F \sharp

F

E

D

C

B

A

G

F \sharp

F

E

D

C

B

A

G

8

7

6

5

4

3

2

8 or 1

7

6

5

4

3

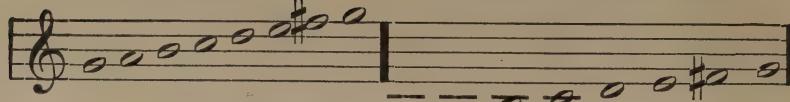
2

1

Octave.

The Scale.

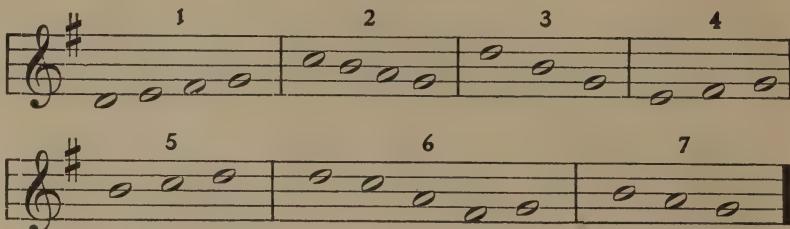
The Scale one octave lower.



Signature— one sharp, (F \sharp). Keynote—G, on the second line.

Typical Music Forms.

To be memorized.



Sight Reading Exercises.

I.

Gregorian Chant.

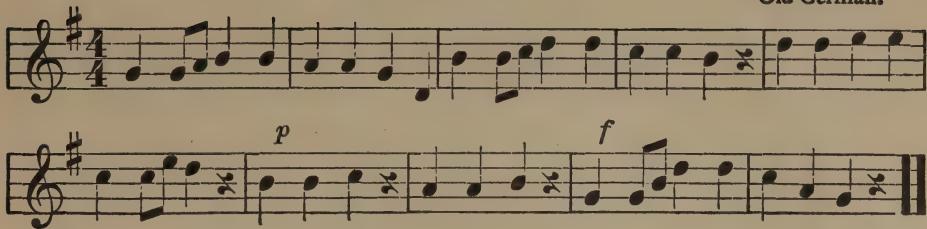
II.

The above presents a contrast in time, suggesting the divided beat on the next page.

A Melody.

19

Old German.



Two-Part Round.

French.

Moderato.

Are you sleep-ing, are you sleep-ing, broth-er James? broth - er

Are you sleeping, broth-er,

Music for the first part of a two-part round in French. The tempo is 'Moderato'. The lyrics 'Are you sleep-ing, are you sleep-ing, broth-er James? broth - er' are followed by a repeat sign and the continuation 'Are you sleeping, broth-er,'.

James? Morning bells are ringing, Morning bells are ringing, Ding, dong,

sleeping, broth - er James? broth - er James? Morning bells are

Music for the second part of a two-part round in French. The lyrics 'James? Morning bells are ringing, Morning bells are ringing, Ding, dong,' are followed by a repeat sign and the continuation 'sleeping, broth - er James? broth - er James? Morning bells are'.

FINE.

D. S.

ding, ding, dong, ding. Are you sleeping, are you sleeping, brother

ringing, morning bells are ringing. Ding, dong,ding,ding,dong,ding. Are you

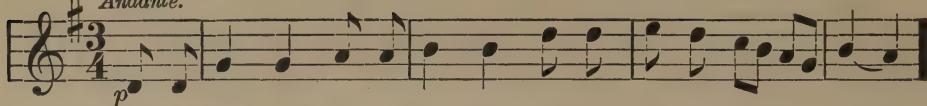
Final musical notation for the two-part round, ending with 'D. S.' (Da Capo). The lyrics 'ding, ding, dong, ding. Are you sleeping, are you sleeping, brother' are followed by a repeat sign and the continuation 'ringing, morning bells are ringing. Ding, dong,ding,ding,dong,ding. Are you'.

Guardian Angels.

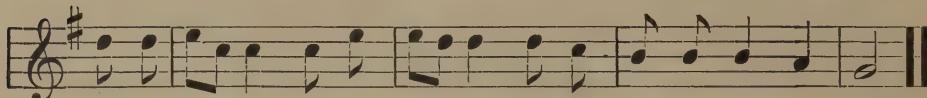
Charles Jeffreys.

Andante.

German Folksong.



1. Mother, are there angels dwelling In that beaming star a - bove?
2. Guardian an-gels I have heard of, Watching o'er us night and day;
3. Mother, was it they who gave you So much love and care for me?
4. All the kindness you have shown me Would that I could now re - pay;



Do they ev - er, glancing downward, Look on me with eyes of love?
 Keep-ing rec-or-d of our moments, Knowing all we do or say.
 How I wish, as I grow old - er, Wor-thy of that love to be!
 You have been my guardian an - gel, Watching o'er me night and day.

Studies.

I.

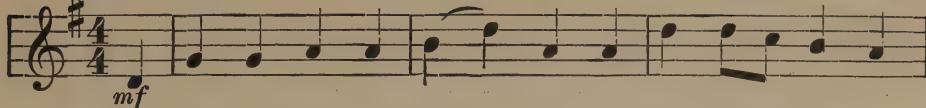
II.

The Way to School.

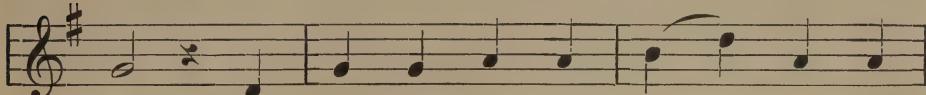
21

Allegro moderato.

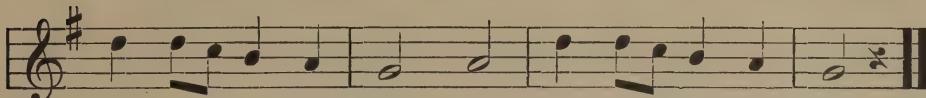
Silesian Folksong.



1. When win - try winds are blow - ing The with - ered leaves a
2. But when new grass is spring - ing And warm the sun's bright
3. But he who loves his du - ty, Nor fears the rain and

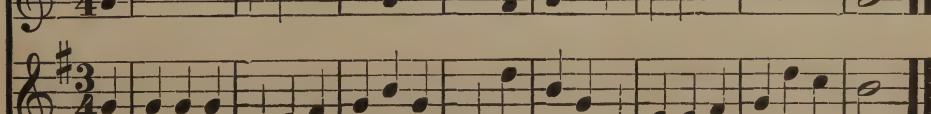
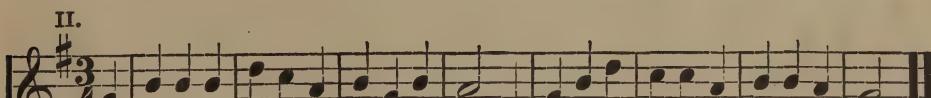
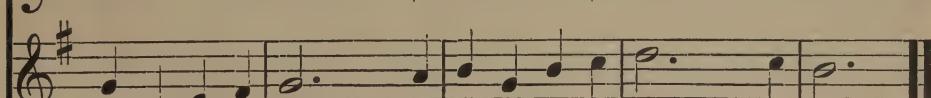
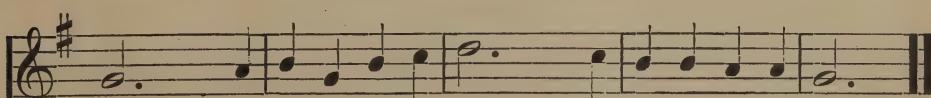


mong, The way that we are go - ing, Looks
beams, And birds a - gain are sing - ing, Too
snow, Will nev - er miss some beau - ty His



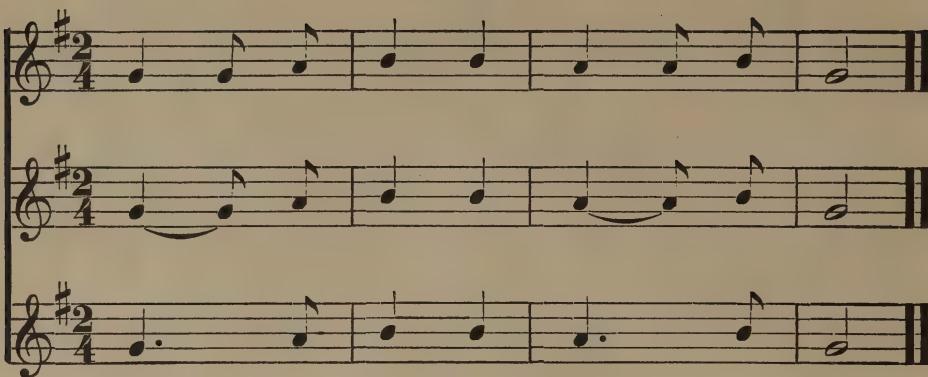
drear - y, chill, and long, Looks drear - y, chill, and long.
short the long way seems, Too short the long way seems.
dai - ly path can show, His dai - ly path can show.

Studies.

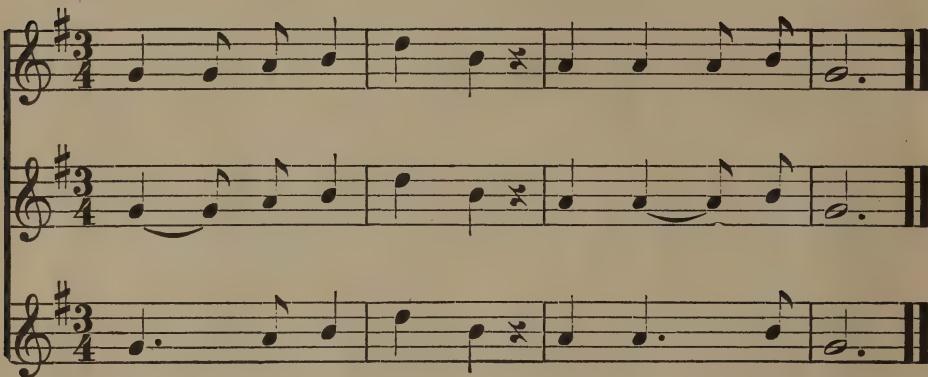


The Beat-and-a-Half Note.

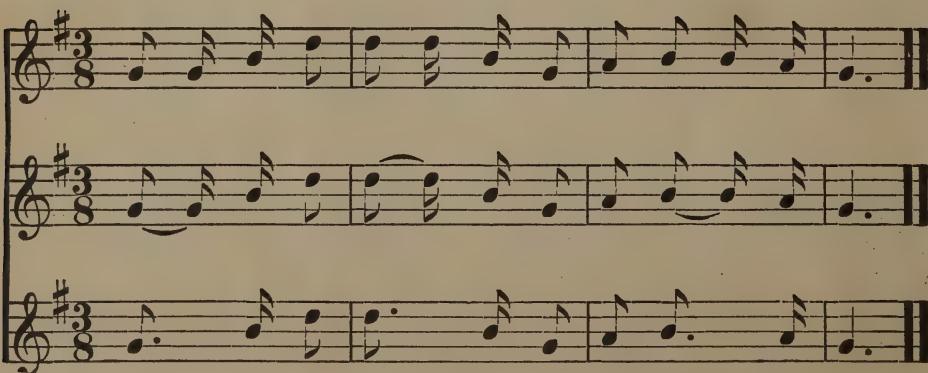
I.



II.



III.



A Child's Prayer.

23

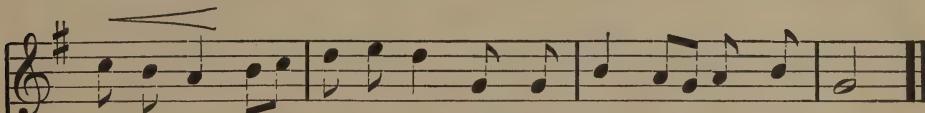
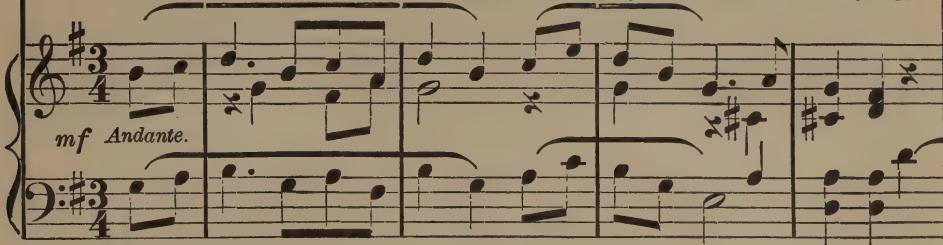
Andante.

Reinecke.

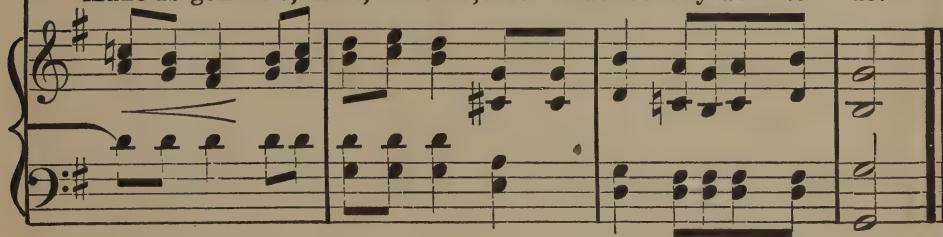
mf



1. Heav'nly Fa-ther, lov-ing, tender, Thanks to Thee Thy children ren-der ;
2. In our work-ing, in our play-ing, When our pray'rs to Thee we're saying,



Help us, Lord, that we may be Each day more and more like Thee.
Make us gen - tle, kind, and true, Let us strive Thy will to do.

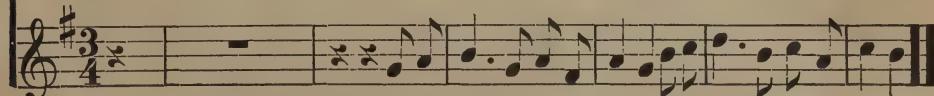


Studies.

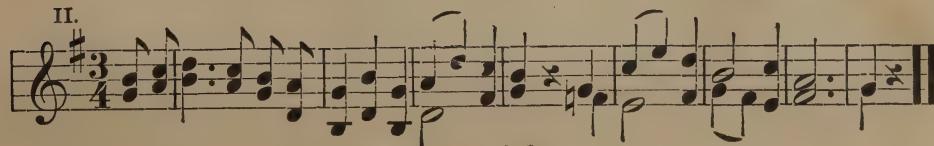
I.



mf



II.



Sharp Four.

Musical notation for 'Do Re Mi' showing two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The lyrics 'Do Re Mi' are written below the notes.

Studies.

I.

A musical score page showing measures 11 through 14 of Act 1 of 'Die Fledermaus'. The vocal line begins with 'Fin' on a G-sharp note, followed by 'fa' on A, 'mi' on B, and a short rest. The key changes to common time (indicated by a '4'). The vocal line continues with 'Fa mi' on C, D, E, and a short rest. The vocal line concludes with 'Fa mi' on G, A, B, and a short rest.

Fi, fa, mi,

II.

III.

English.

A musical score for 'The Star-Spangled Banner' in G major, featuring a single melodic line on a five-line staff. The key signature is one sharp, indicating G major. The melody consists of eighth and sixteenth notes, with a prominent bass note on the word 'o'er'. The score is set against a white background.

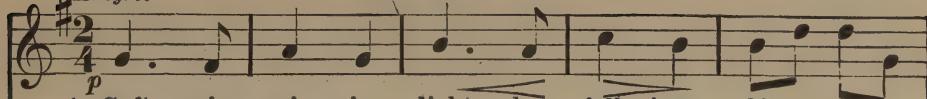
IV.

German.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by '8'). The vocal line begins with a eighth note followed by a quarter note, then a eighth note followed by a quarter note, then a eighth note followed by a quarter note. This pattern repeats three more times. The vocal line ends with a eighth note followed by a quarter note, then a eighth note followed by a quarter note.

A musical staff in G major (one sharp) and common time. It consists of five horizontal lines and four spaces. The notes are as follows: a sixteenth note, an eighth note, a sixteenth note, a sixteenth note, an eighth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, an eighth note, a sixteenth note, and a sixteenth note.

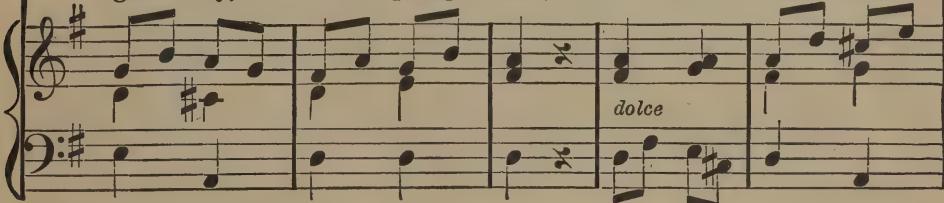
A musical score for 'The Star-Spangled Banner' in G major, featuring a treble clef, a key signature of one sharp, and a common time signature. The score consists of two staves of four measures each, with a repeat sign and a double bar line at the end of the second staff.

Allegro.

1. Soft spring - rain is light - ly fall - ing O'er the
 2. Breez - es blew, and sun - shine coax - ing Called the
 3. Wood and mead - ow, now re - joi - cing, Robes of
 4. Thou hast loosed the bonds of win - ter, Ah! so

Allegro.*dolce*

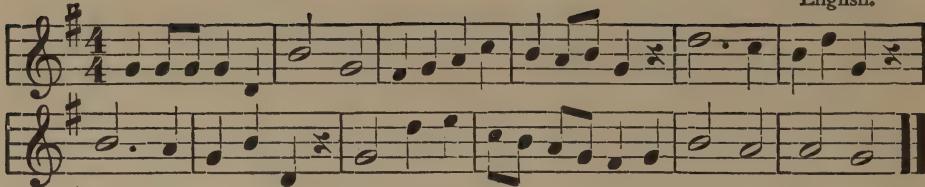
wood - land, on the plain, Wak'ning flow'rs, and
 blos - soms, but in vain; For thy sil - v'ry
 gay - est em - 'rald wear, And with spring's de -
 gen - tly, soft spring rain; Now the free world

*dolce*

grass - es long - ing Stretch glad arms to you a - gain.
 voice they wait - ed, And thy tap-ping, soft spring rain.
 light - ful mu - sic Ti - ny war - blers fill the air.
 wak - eth, sing - eth, And the sun-shine smiles a - gain.



English.



From the German.

May.

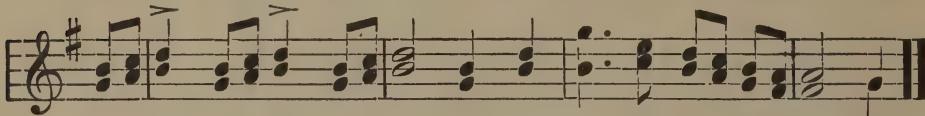
Harder.



1. The sky is blue, the vale is green, The maybells here and there are seen
2. Come, therefore, all who love sweet May, And wander thro' the gold-en day



With many an - oth - er blossom; The day entralls, the clear light falls
That is of joy the bear - er; For - get the chill of win - ter's ill:



On yon - der riv - er's bo - som, On yon - der riv - er's bo - som.
The world grows fair and fair - er, The world grows fair and fair - er.

James Geddes.

A Maple Leaf.

W. Volkmann.

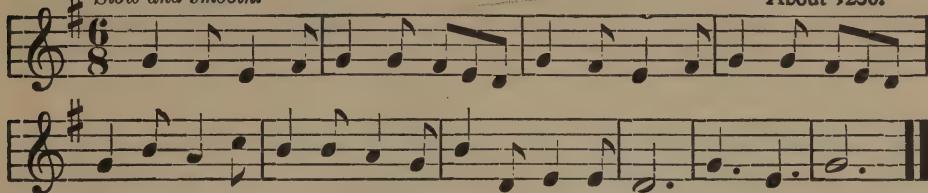
Moderato.



1. A ma-ple leaf, whose gown was red, Glanc'd gai-ly at her fel - low,
2. "Oh! what a night to dance the lea," She said in accents sprightly;
3. The autumn breezes piped a jig, The brooklet humm'd a dit - ty;
4. I heard, de-part-ing down the glen, Their tripping steps and laughter;



A birchen leaf with or - ange cap And doublet trimm'd with yel - low.
He straightway doff'd his silk - en cap, In - vit - ing her po - lite - ly.
As swift and swifter flew their feet, They grew more gay and wit - ty.
But where they went, I do not know; I did not fol - low aft - er.

Shepherd's Musick.
Slow and smooth.Old English.
About 1250.

The Wood Birds.

From the German of H. Kletke, by E. S.

Allegretto. cresc.

dim.

Folksong.



1. I wan-der thro' the sha - dy wood And hear the wild birds
2. And now the wood-thrush lifts his voice, Of all, the sweet-est
3. I wan-der, wan-der thro' the wood, The a - zure heav-ens



sing - ing; They pipe and flute, they flute and call, The
 sing - er; Glad mu - sic floats thro' for - est aisle, And
 o'er me; But bird - ling's song and flow'r - et's smile My

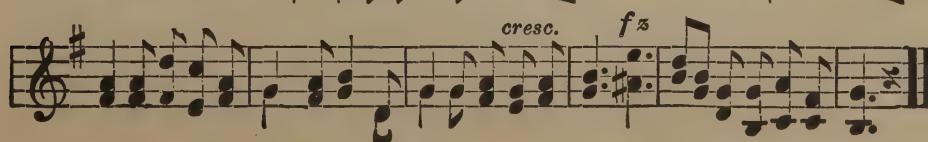
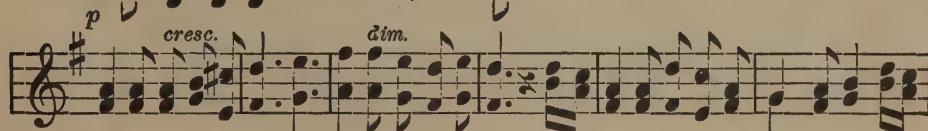
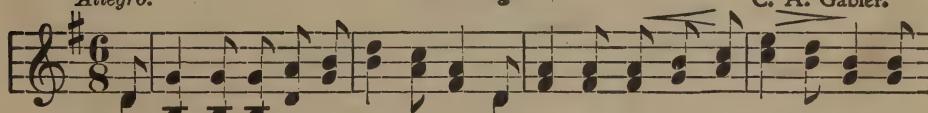


darling birds, both great and small, They fill the world with singing.
 birdlings list and flow'rets smile While echo-ing tones still lin - ger.
 pil - grim-age so sweet beguile, The long way flies be-fore me.

Allegro.

A Song.

C. A. Gabler.



Flat Seven.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern in 6/8 time. The lyrics "Do Sol La" are written below the notes. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. It also features a continuous eighth-note pattern in 6/8 time. The lyrics "Do Te" are written below the notes.

Songs.

F. L. Schubert.

I.

Moderato.

Moderato.

II.

Hauptmann.

The image shows three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in G major (one sharp) and 3/8 time. The notation consists of eighth and sixteenth note patterns, with some notes grouped by vertical stems. The music is divided into measures by vertical bar lines.

III.

Rhenish Song.

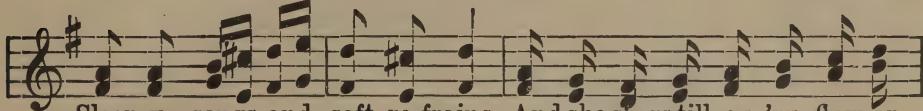
The image shows a musical score for 'Kalmish Song'. It consists of two staves of music. The top staff is in 6/8 time and has a key signature of one sharp. The bottom staff is also in 6/8 time and has a key signature of one sharp. The music is written in a traditional style with note heads and stems.



1. In the Fall a maid comes sing - ing, And her voice is
2. In the Spring a maid comes sing - ing, And her songs are



like the rains On the sum - mer wood - lands ring - ing
like the seas When their wa - ters are up - spring-ing



Sleep-y songs and soft re-frains: And she sings till ev -'ry flow-er
In a fresh-voiced Winter breeze: And she sings till all the flow-ers

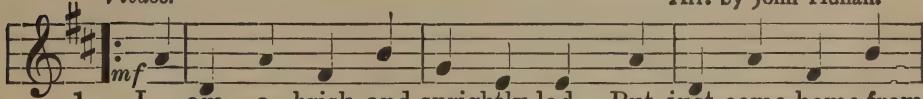


Lays it down to rest On its moth-er's shielding breast.
Lift their lit - tle heads From their field and for - est beds.

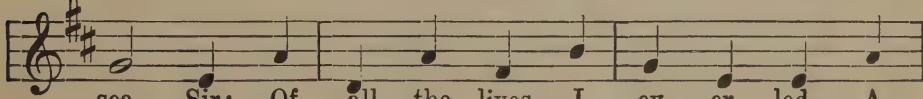
I am a Brisk and Sprightly Lad.

Vivace.

Arr. by John Hullah.

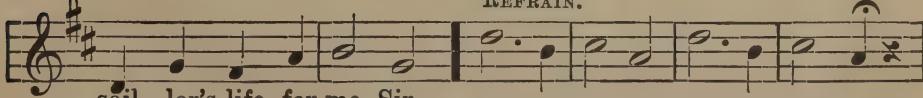


1. I am a brisk and sprightly lad, But just come home from
2. But when our coun-try's foes are nigh Each has-tens to his
3. Our foes sub-dued, once more on shore We spend our cash with



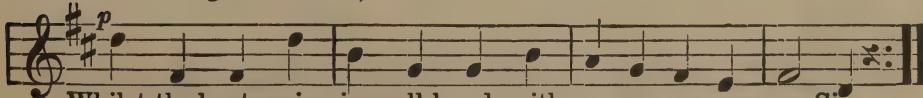
sea, Sir; Of all the lives I ev - er led, A
gun, Sir, We make the boast - ing French-man fly And
glee, Sir, And when all's gone, we drown our care, And

REFRAIN.



sail - lor's life for me, Sir.

bang the haughty Don, Sir. } Yeo, yeo, yeo, yeo, yeo, yeo, yeo,
out a - gain to sea, Sir. }



Whilst the boatswain pipes all hands with yeo,yeo,yeo,yeo,yeo,Sir.

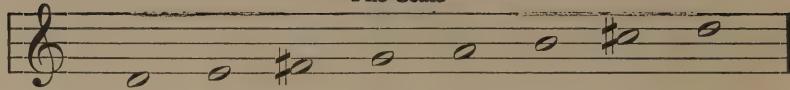
30

D 8)
 C# 7)
 C
 B 6
 A 5
 G 4)
 F# 3)
 F

Octave.

Key of D.

The Scale



Signature— two sharps, F[#] and C[#]. Keynote.—D,

in the first space below and on the fourth line.

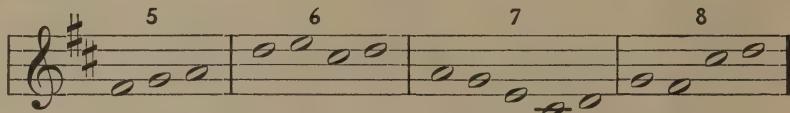
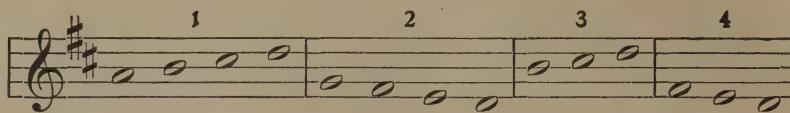
Typical Music Forms.

To be memorized.

D 1 or 8)

C# 7)
 C
 B 6
 A 5
 G 4)
 F# 3)
 F

Octave.



I.

Sight Reading Exercises.

D 1

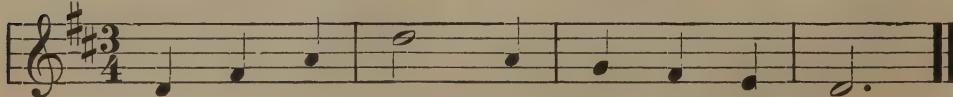
C



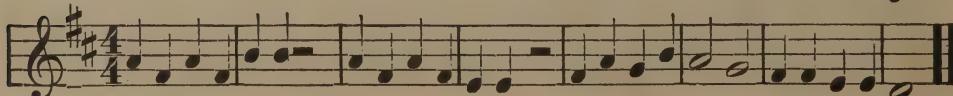
II.



III.



IV.



Folksong.

I.

Two measures of eighth notes in common time.

Two measures of eighth notes in common time.

II.

Two measures of eighth notes in common time.

Two measures of eighth notes in common time.

III.

Two measures of eighth notes in common time.

Two measures of eighth notes in common time.

A Canon.

Two measures of eighth notes in common time.

Triplets.

A triplet is a group of three equal notes to be performed in the time of two of like value in the regular rhythm; written,



An Example of Triplets.

On, on, mer-ri - ly on, Hap-pi - ly, cheer-i - ly marching a-long.

It will be seen from the above example that the triplets express the division of the beat into three equal parts.

Six-eight Time.

Six-eight time ($\frac{6}{8}$) as the figures indicate, means six eighth-note beats to a measure, with a secondary accent on the fourth beat.

Example.

If this is sung rapidly, the first and fourth beats will stand out prominently and the eighth notes will resemble triplets. The following exercise shows the strong resemblance between $\frac{2}{4}$ and $\frac{6}{8}$ time:

Beau-ti - ful star, shining a - far.

It may be seen from the following that a quarter note in $\frac{2}{4}$ time is equal to a dotted quarter note in $\frac{6}{8}$ time:

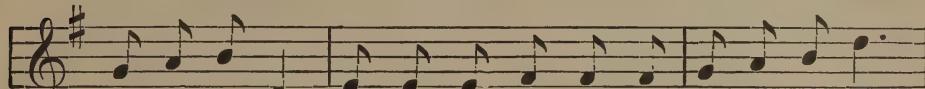
Hence in $\frac{2}{4}$ time $\left\{ \begin{matrix} \text{ } \\ \text{ } \end{matrix} \right. = \begin{matrix} \text{ } \\ \text{ } \end{matrix} \quad \left. \begin{matrix} \text{ } \\ \text{ } \end{matrix} \right\}$ in $\frac{6}{8}$ time.

I.
Rossetti.

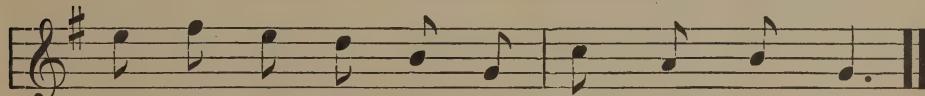
Studies.



Fly a-way, fly a-way o-ver the sea, Sun-lov-ing swallow, for

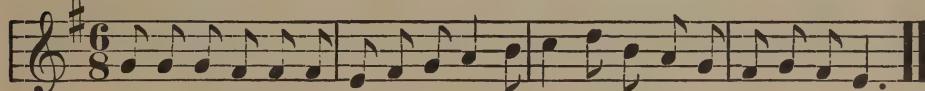


summer is done; Come a - gain, come a - gain, come back to me,



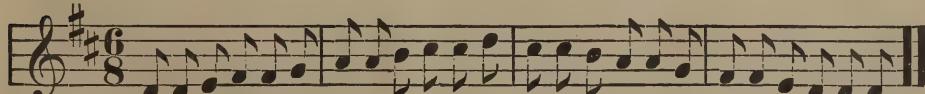
Bring - ing the sum - mer and bring - ing the sun. ||

II.

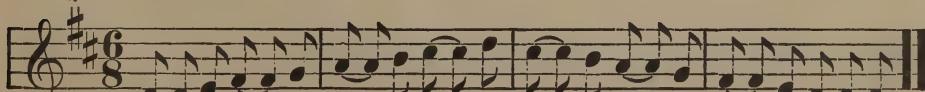


The following exercises should be studied by contrast until the pupils can sing the third line in exact time:

I.



II.



III.



Studies in Six-eight Time.

H. F. Himmel.

I.

Musical score for Study I in 6/8 time, key of G major. The score is divided into two staves. The first staff begins with a quarter note followed by a series of eighth notes. The second staff continues the eighth-note pattern. Both staves end with a double bar line.

II.

J. A. P. Schulz.

Musical score for Study II in 6/8 time, key of G major. The score is divided into two staves. The first staff features a mix of eighth and sixteenth notes. The second staff continues the eighth-note pattern. Both staves end with a double bar line.

Six-eight Time in the Key of D.

I.

Abt.

Musical score for Study I in 6/8 time, key of D major. The score is divided into two staves. The first staff begins with a quarter note followed by a series of eighth notes. The second staff continues the eighth-note pattern. Both staves end with a double bar line.

II.

Folksong.

Musical score for Study II in 6/8 time, key of D major. The score is divided into two staves. The first staff features a mix of eighth and sixteenth notes. The second staff continues the eighth-note pattern. Both staves end with a double bar line.

See-Saw.

J. F. Lorraine.

35

Allegretto.

The musical score consists of three staves of music. The first staff starts with a dynamic 'p' and a sixteenth-note upbeat. The second staff begins with a eighth-note upbeat. The third staff begins with a quarter note. All staves are in common time (indicated by a 'C') but have a 6/8 time signature above them. The music features various note values including eighth and sixteenth notes.

The Dotted Eighth Note in Six-eight Time.

I.

(To be taught by contrast.)

The musical score consists of two staves of music. The first staff is labeled 'I.' and the second staff is labeled 'II.'. Both staves are in 6/8 time with a key signature of one sharp. The music consists of eighth-note patterns where some notes are explicitly marked with dots to indicate they are dotted eighth notes.

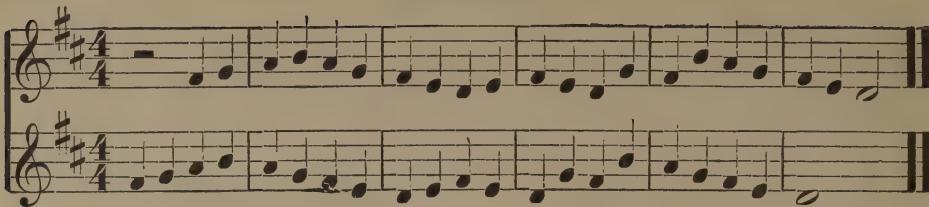
Little Jack Horner.

J. F. Lorraine.

Con spirito.

The musical score consists of three staves of music. The first staff starts with a sixteenth-note upbeat followed by a dotted eighth note. The second staff starts with a dotted eighth note. The third staff starts with a quarter note. All staves are in 6/8 time with a key signature of one sharp. The lyrics 'Lit - tle Jack Horn - er' are on the first staff, 'Sat in a cor - ner,' on the second staff, and 'rit.' on the third staff. The lyrics continue on the next page: 'Eat - ing his Christmas pie; He put in his thumb, And he' on the first staff, 'a tempo' on the second staff, and 'took out a plum, And said, "What a good boy am I!"' on the third staff.

A Study.

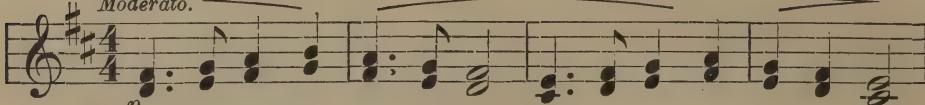


G. Berthold.

Moderato.

The Stars.

C. Gramm.



1. Stars that shine so sil - ver bright Thro' the long hours of the night,
 2. Peace is yours, and blessed calm, Sweet as ech - oes of that psalm
 3. Us that peace and calmness lend, Pity-ing stars, that o'er us bend;

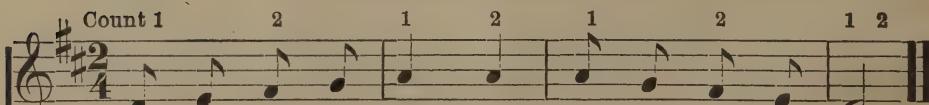


Lov - ing eyes you seem to be, Watch - ing o'er us
 Glimmering choirs of star - lets sung When the heav'n's and
 Stead-fast may we be and true, Our un - swerv - ing



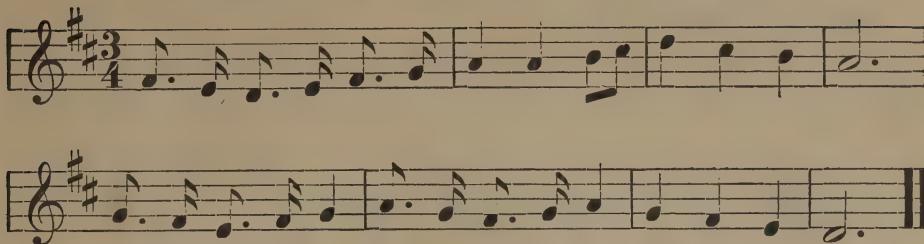
ten - der - ly, Watch - ing o'er us ten - der - ly.
 earth were young, When the heav'n's and earth were young.
 way pur - sue, Our un - swerv - ing way pur - sue.

The Unequally Divided Beat.



Sing a song of six - pence, pock - et full of rye.





October's Bright, Blue Weather.

Helen Hunt Jackson.
By per. of Roberts Bros.

Gruenberger.

Allegretto.

1. O suns and skies and clouds of June, And flow'rs of June, together Ye
 2. When all the love-ly way-side Things, Their white-wing'd seeds are sowing, And

can - not ri - val for one hour Oc - to-ber's bright, blue weather! When
 in the fields, still green and fair, Late aft-er-maths are growing. O

cresc.

on the ground red ap-ples lie In piles, like jew-els shin-ing, And
 suns and skies and flow'rs of June ! Count all your boasts together ; Love

cresc.

red - der still on old stone walls Are leaves of wood-bine twin-ing.
 lov - eth best of all the year Oc - to-ber's bright, blue weather.

CHORUS. *a tempo*

O suns and skies and clouds of June, And flow'rs of June, together Ye
 can - not ri - val for one hour Oc - to-ber's bright, blue weather !

The Swing.

Robert Louis Stevenson.
Con moto.

Ethelbert Nevin.

The music is arranged in four staves, each consisting of two systems of measures. The key signature is G major (two sharps). The time signature varies between common time and 6/8.

Staff 1 (Treble and Bass):

- Measures 1-2: Rests. Dynamics: *mf*.
- Measures 3-4: Measures start with a forte dynamic. Measure 4 ends with a dim. (diminuendo) and a *p* (pianissimo).
- Measures 5-6: Measures start with a forte dynamic.
- Measures 7-8: Measures start with a forte dynamic.

Staff 2 (Treble and Bass):

- Measures 1-2: Measures start with a forte dynamic.
- Measures 3-4: Measures start with a forte dynamic.
- Measures 5-6: Measures start with a forte dynamic.
- Measures 7-8: Measures start with a forte dynamic.

Staff 3 (Treble and Bass):

- Measures 1-2: Measures start with a forte dynamic.
- Measures 3-4: Measures start with a forte dynamic.
- Measures 5-6: Measures start with a forte dynamic.
- Measures 7-8: Measures start with a forte dynamic.

Staff 4 (Treble and Bass):

- Measures 1-2: Measures start with a forte dynamic.
- Measures 3-4: Measures start with a forte dynamic.
- Measures 5-6: Measures start with a forte dynamic.
- Measures 7-8: Measures start with a forte dynamic.

Text:

How do you like to go
up in a swing, Up in the air so blue?
Oh! I do think it's the pleas-ant-est thing Ev - er a child can

The Swing.

39

Sheet music for 'The Swing.' featuring three staves of musical notation with lyrics underneath. The music is in common time and G major (indicated by a key signature of one sharp). The first staff shows a melodic line and harmonic progression. The second staff begins with a piano dynamic (cresc.) and continues with a melodic line. The third staff concludes the piece with a piano dynamic (dim. e rall.). The lyrics are:

do . . . Up in the air and o - ver the wall

'Till I can see so wide, Riv - ers and trees and

cat - tle and all O - ver the coun - try side.

The Swing.

The musical score consists of four staves of music for voice and piano. The top two staves are for the voice, and the bottom two are for the piano. The key signature is G major (one sharp). The tempo is marked *c tempo* at the beginning. The lyrics are:

Till I look down on the gar-den green, Down on the roof so
brown, Up in the air I go fly-ing a - gain,
Up in the air and down, and down, Up in the air and down.

Accompanying markings include *mf*, *p a tempo*, *cresc.*, *f*, *mf*, *cresc.*, *dim.*, and *dim.* with a smiley face. The piano part features chords and bass notes.

C. M. Arndt.
Allegretto.

In Spring.

Folksong.

1. Breez-es, soft-ly blow, Tell the flow'rs to wak-en; All the sky is
2. Bloom, sweet vi - o - let, Warm spring air perfuming, Pur-ple pet-als
3. Mur-mur, riv - u - let, Thro' the meadow glid - ing, Greet the flowers
4. Leap, leap, heart of mine, Wake to spring's own gladness, Bloom like flowers

spot-less blue, Earth is fresh and green and new. Breezes, soft - ly blow,
soft unfold, Gladden field and hill and wold. Bloom, sweet vi - o - let,
ev - 'ry one As thro'blooming fields you run, Mur-mur, riv - u - let,
fresh and sweet, Sing with cheery brooklet fleet. Leap, leap, heart of mine,

Tell the flow'rs to wak-en.

Warm spring air perfuming.

Thro'the meadow gliding.

Wake to spring's own gladness.

Sharp Four.

Key of D.

Do Do, ti, do, Sol, fi, sol,

The sharp 4 shown by a \sharp and cancelled by a \natural .

Fi, fa, mi,

Hensel.

Evening Prayer.

Reinecke.

Lento.

1. Wea-ri - ly, at daylight's close, Lit - tle eye-lids seek re - pose ;
2. Parents, brothers, sis - ters dear, Have them in Thy heav'nly care ;
3. Sick and wea-ry, all who weep, Fa-ther, close their eyes in sleep ;

un poco rit.

Lord, as here in bed I lie Watch me with a fa-ther's eye.
 All mankind, whoe'er they be, Let them find re - pose in Thee.
 Let the great moon from the sky O'er the world shine si - lent - ly.

Montgomery.

Praise Song.

Rinck.

Maestoso.

1. Songs of praise the an-gels sang, Heav'n with hal- le - lu-jahs rang,
2. Heav'n and earth must pass a - way, Songs of praise shall crown that day,
3. Here be-low with heart and voice We in songs of praise re - joice,

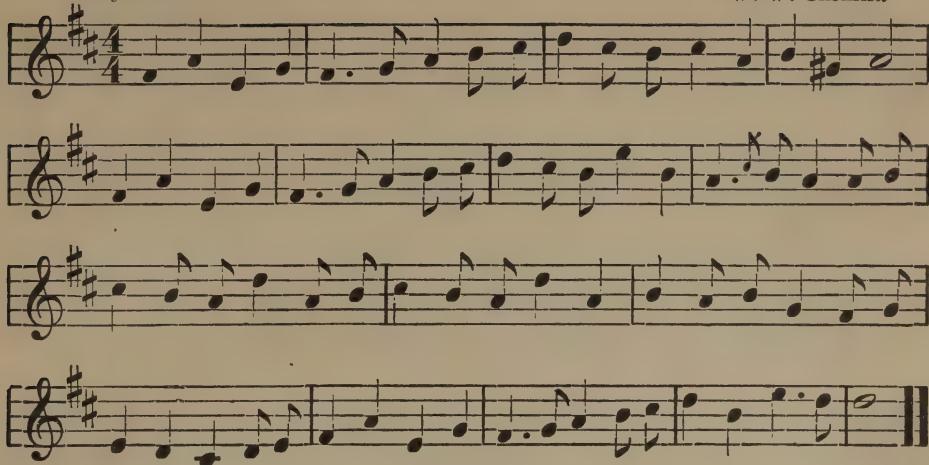
When Je - ho-vah's work be - gun, When He spoke and it was done.
 God will make new heav'ns and earth, Songs of praise shall hail their birth.
 Learning thus by faith and love Songs of praise to sing a - bove.

A Song.

43

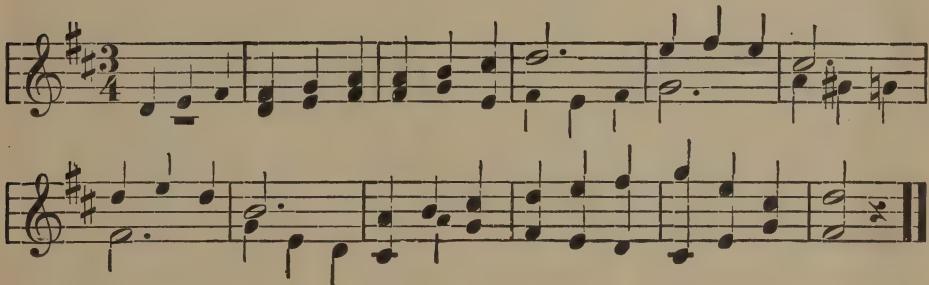
Allegretto.

W. W. Gilchrist.

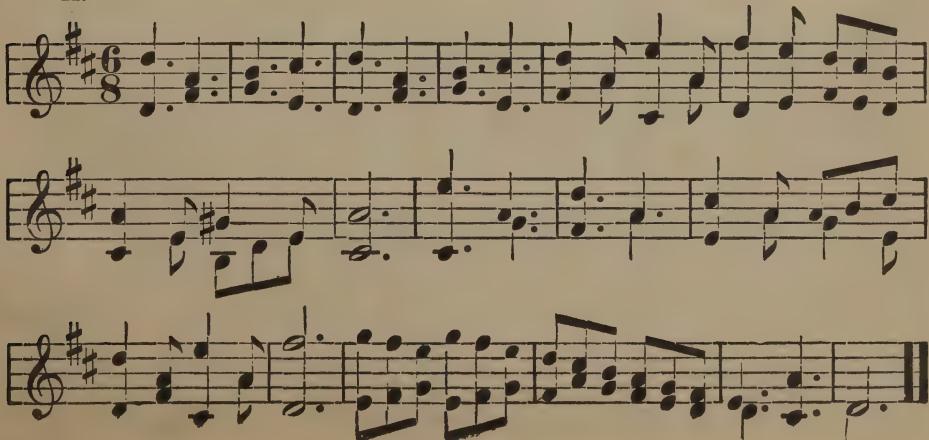


Studies.

I.



II.



I.

II.

III.

IV.

From a Railway Carriage.

45

Robert Louis Stevenson.
Allegro.

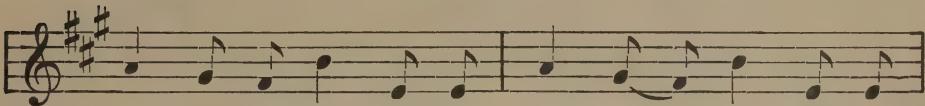
W. W. Gilchrist,



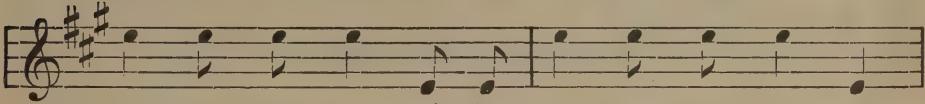
1. Fast - er than fair - ies, fast - er than witch - es,
2. Here is a child who clamb - ers and scram - bles,



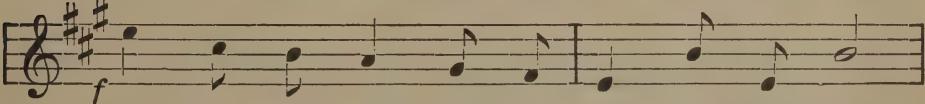
Bridg - es and hous - es, hedg - es and ditch - es; And
All by him - self and gath - er - ing bram - bles;



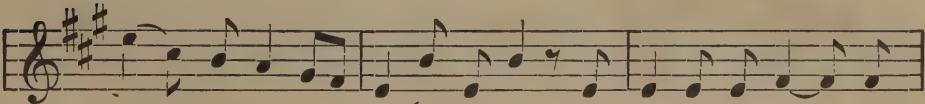
charg - ing a - long like the troops in a bat - tle;
Here is a tramp who stands and gaz - es; And



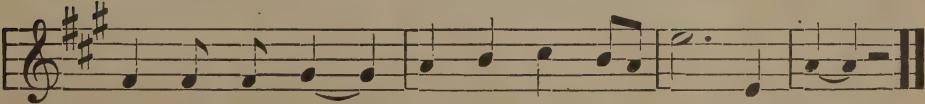
All thro' the mead - ows the hors - es and cat - tle:
there is the green for string - ing the dai - sies!



All of the sights of the hill and the plain
Here is a cart, run a - way in the road,



Fly as thick as driv - ing rain; And ev - er a-gain, in the
Lumping a-long with man and load; And here is a mill and



wink of an eye, Paint-ed sta - tions whis - tle by.
there is a riv - er, Each a glimpse, and gone for - ever.

Key of A.

The Scale.

The Scale one octave lower.

A	8)
G \sharp	7)
G	
F \sharp	6)
F	
E	5)
D	4)
C \sharp	3)
C	
B	2)
A	8 or 1)
G \sharp	7)
G	
F \sharp	6)
F	
E	5)
D	4)
C \sharp	3)
C	
B	2)
A	1)

Octave.

Signature— three sharps, F \sharp , C \sharp and G \sharp . Key-note—A, in the second space.

Typical Music Forms.

To be memorized.

Sight Reading Exercises.

I.

II.

III.

IV.

At Summer Morn.

47

Old English.

ROUND.

Old English.

At summer morn the mer-ry lark he-ralds in the day;
 At e-ven-tide sad Phi-lo - mel breathes her plain-tive lay,
 Warb - ling sweet - ly all her grief a-way.

Studies.

I.

II.

III.

Allegretto.

C. A. Kern.

p

cresc.

dim.

*Con spirito.**mf**Con spirito.*

1. Ring out, wild bells, to the wild sky, The
 2. Ring out the old, ring in the new; Ring,
 3. Ring out the grief that saps the mind, For

fly-ing cloud the frost-y light; The year is dy-ing in the night; Ring
 hap-py bells, a-cross the snow; The year is go-ing, let him go; Ring
 those that here we see no more; Ring out the feud of rich and poor, Ring

out, wild bells, and let him die.
 out the false, ring in the true.
 in re-dress to (Omit)..... all man - kind....

Springtime.

49

From the German of Friedrich
von Schiller, by R. B. F.

Reichardt.

1. Oh! here comes hap-py Springtime, She's Nature's fav'-rite child;
2. Come, let us run to meet her, And smell her flow-ers sweet;

The baskets which she car - ries Are high with flowers piled.

Ah! wait, for joy - ous Spring - time Has thrown them at our feet.

A Song.

German Air.

When I'm Dreaming.

Rebecca B. Foresman.

Folksong.

1. When I'm dreaming, oft I hear Mu - sic sound-ing
2. When I'm dreaming, oft I see Flow - er fa - ces
3. While the trees 'neath which I play'd Of - fer me once

sweet and clear; Lit - tle birds are sing - ing,
greet - ing me From the fields of clo - ver,
more their shade Lit - tle birds are sing - ing,

sing - ing, Hap - py mem - 'ries bring - ing.
clo - ver I once wan - der'd o - - ver.
sing - ing, Hap - py mem - 'ries bring - ing.

Thanksgiving.

Frederick Manley.
Allegretto.

Cherubini.

1. Greet - ings are ring - ing In ev - 'ry dwell - ing, In
 2. Chil - dren are sing - ing, Laugh - ter is ring - ing Thro'
 pal - ace and hut; The pump - kin in the
 clear frost - y air; The scent of sa - v'ry
 fal - low is show - ing gold and yel - low, And
 dish - es, And greet - ings and good wish - es, And
 all un - con - scious of their lot, Plump tur - keys strut.
 mer - ri - ment that chas - es care, Are ev - 'ry - where.

The Seasons' Gifts.

From the German.

Folksong.

1. We are waiting for the Spring, Oh! what will that sea - son bring?
 2. Summer's coming aft - er Spring, Tell me what will Summer bring?
 3. Summer's scarcely in her prime, When, behold ! 'tis Har - vest - time !
 4. Win - ter comes at length in sight, He is old, and bent, and white;
 Flow - ers here, flow - ers there, Flow - ers, flow - ers ev - 'ry - where.
 Corn and hay, corn and hay Grow best on a summer's day.
 Look a - round, on the ground Harvest's choicest gifts are found.
 Ice and snow, ice and snow Are King Win - ter's gifts we know.

Sharp Four.

51

Do Sol

Fi, fa, mi.

A Song.

German Choral, 1650.

Lento

p dolce.

cresc.

dim.

Round in Two Parts, introducing Sharps 1, 2 and 5.
To be thoroughly mastered.

Dr. Lowell Mason.

1.

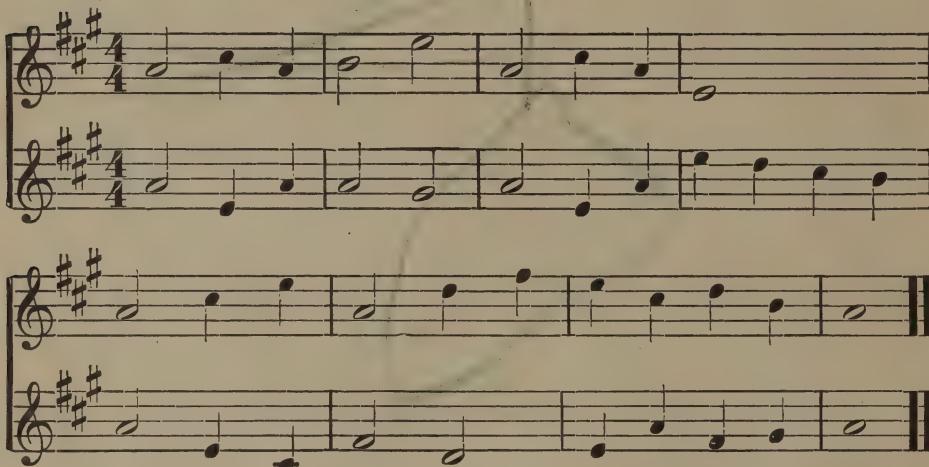
2.

A Study.

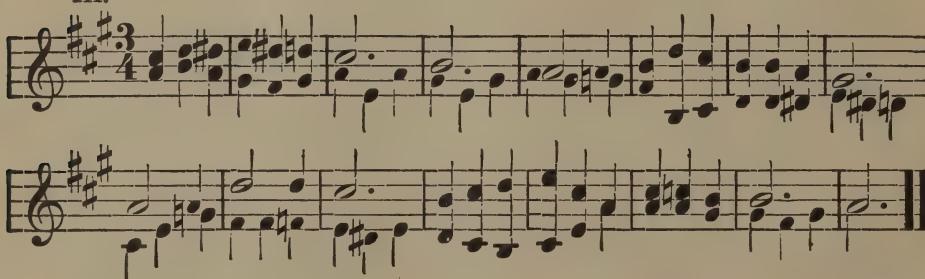
I.



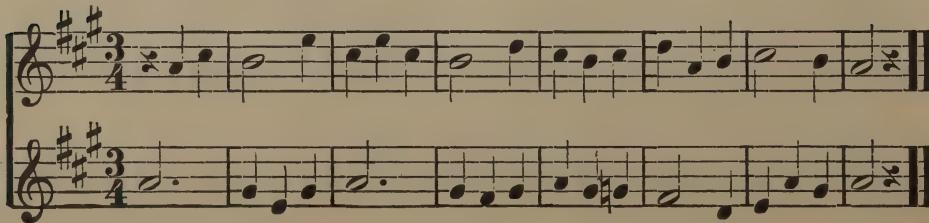
II.



III.



IV.



Himmel.

Three staves of musical notation in G major, 4/4 time, featuring eighth and sixteenth notes. The notation consists of three horizontal lines with vertical stems indicating pitch and direction of sound.

Swinging.

H. Seidel.

Reinecke.

p Moderato.

One staff of musical notation in G major, 6/8 time, featuring eighth and sixteenth notes. The notation consists of one horizontal line with vertical stems indicating pitch and direction of sound.

1. In bright sum-mer weath-er We swing here to - geth- er And
2. So vy - ing the swal-lows, The bright lit - tle fel-lows That

One staff of musical notation in G major, 6/8 time, featuring eighth and sixteenth notes. The notation consists of one horizontal line with vertical stems indicating pitch and direction of sound.

up - ward we fly Like birds in the sky. 'Tis
flash thro' the air Now here and now there. Like

One staff of musical notation in G major, 6/8 time, featuring eighth and sixteenth notes. The notation consists of one horizontal line with vertical stems indicating pitch and direction of sound.

chil - dren's de - light, And from morn-ing till night We'd be
them we dart thith - er, Like them we fly hith - er. No

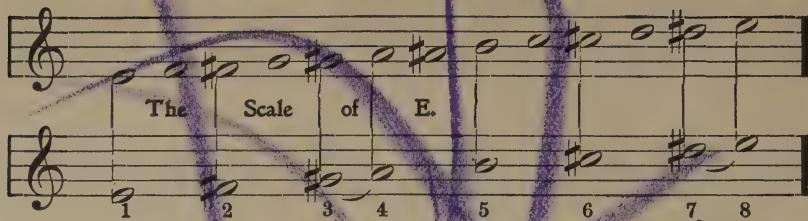
One staff of musical notation in G major, 6/8 time, featuring eighth and sixteenth notes. The notation consists of one horizontal line with vertical stems indicating pitch and direction of sound.

swing - ing like this.
pleas - ure like this!

Oh ! swing-ing is bliss!
Oh ! swing-ing is bliss!

Scale of E.

Contrasted with the Chromatic Scale.

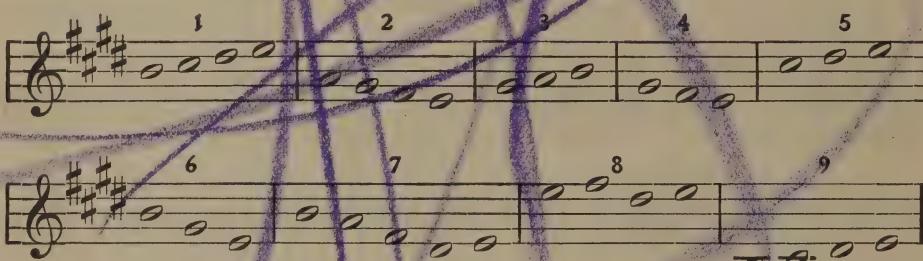


Signature  four sharps, F#, C# (G#) and D#. Keynote—E, on

the first line and in the fourth space.

Typical Music Forms.

To be memorized.

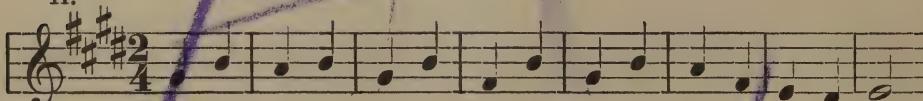


Sight Reading Exercises.

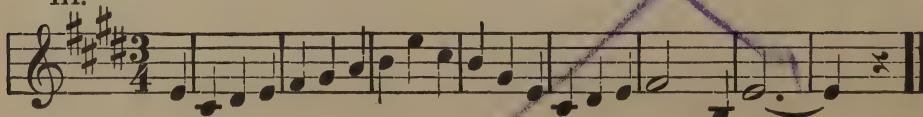
I.



II.



III.



Sight Reading Exercises.

55

A musical score for piano, page 10, section II. The score consists of two staves. The top staff uses a treble clef and a key signature of three sharps, indicating G major. The bottom staff uses a bass clef and a key signature of one sharp, indicating D major. The music is in common time (indicated by a '4'). The notes are primarily eighth notes, with some sixteenth-note patterns and rests.

A musical score for a single instrument, likely a flute or recorder. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves are in common time (indicated by a '4'). The music begins with a series of eighth-note patterns: treble staff - B, A, G; bass staff - E, D, C. This is followed by a measure of rest, then a series of eighth-note patterns: treble staff - A, G, F#; bass staff - D, C, B. The pattern continues with measures of rest and eighth-note patterns: treble staff - G, F#, E; bass staff - C, B, A. The score concludes with a final measure of rest.

The image shows the beginning of the third verse of the musical score for "The Star-Spangled Banner". The key signature is three sharps, and the time signature is common time (indicated by a '2'). The melody starts on a high note and consists of a series of eighth-note rests followed by eighth-note notes. The vocal line begins with a sharp, sustained note.

A musical score for 'The Star-Spangled Banner' in treble clef, 2/3 time, and A major (two sharps). The first measure consists of a single note followed by a repeat sign and a measure of six eighth notes.

IV.

Evening Prayer.

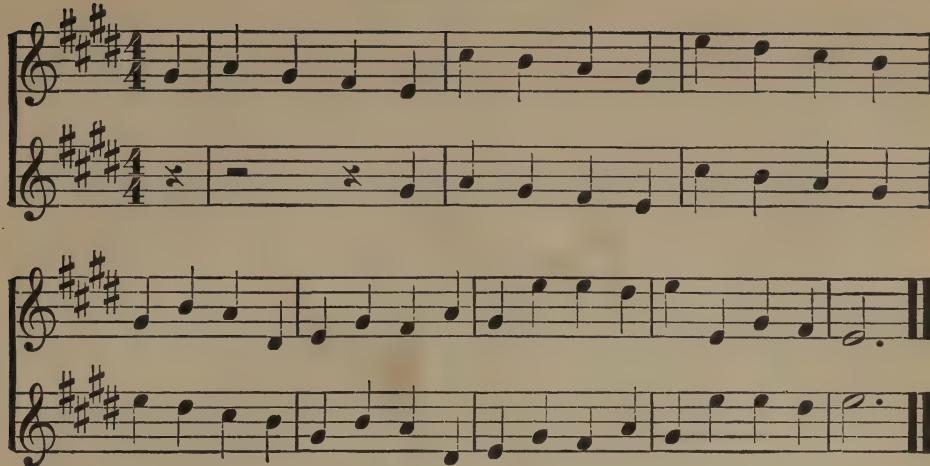
From the German.

J. Tyson-Wolff.

Dear Lord, Thy tender care to-day Has kept me safe, to-

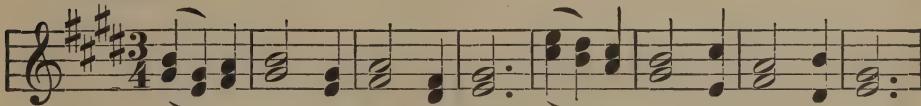
night I pray That lit - - tle children ev'-ry - where With

me, Thy boundless love thy love may share.



A Lullaby.

K. v. Winterfield.

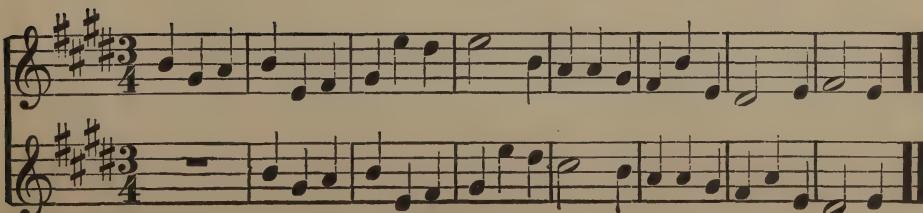
Andantino.

1. Lit-tle ba-by, do you hear What the wind is say-ing, dear?
2. For the wind learn'd long a-go When 'twas time to sleep, you know,
3. Bird-ies all have gone to rest, Lull'd to sleep in sway-ing nest;



It is murmur-ring "sweet good-night, Sleep and dream till morning light."
 And it whispers these same words To the tir-ed lit-tle birds.
 Ba-by, too, should close her eyes While the wind sings lul-la-bies.

A Study.



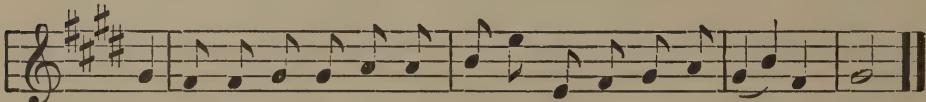
The Snow Man.

Rebecca B. Foresman.

W. W. Gilchrist.

Allegro.

1. See, here's a man so fond of cold, He can't endure the heat, I'm told;
2. He loves the coldest winds that blow, This pale faced man, who's made of snow;
3. His friends are ver-y, ver-y few; He's far to cold for me and you;
4. To-ge-th-er they must always be; They cannot live a-part, you see;



The breezes of a summer day Would simply make him melt a-way.
 He's fro-z-en stiff as he can be; That's why he stays with us, you see.
 And he would be completely lost Without his faithful friend Jack Frost.
 And when Jack hies himself a-way The snow man can no longer stay.

Studies Suggested by the "Snow Man."

In Two Parts.

I.

Musical study I for 'The Snow Man.'

II.

Musical study II for 'The Snow Man.'

Continuation of musical study II for 'The Snow Man.'

Chromatic Tones.

59

(See Chromatic Scale, Page 54, for additional practice.)

A Study.

The Whisper of the Leaves.

Edith M. Thomas.
By per. Houghton Mifflin & Co.

A. Moffat.

Moderato.

1. I hear the voice of Sum-mer A - bove the voice of Spring;
2. But yes - ter - day 'twas si - lent, The trees were gray and bare;

cresc.

The birds are still be - side it, How loud so - e'er they sing.
To - day a my-riad mur-mur Is float-ing ev - 'ry - where.

I hear the voice of Sum-mer, And yet, 'tis small and weak,
It comes with dap-pling shad-ows Thro' which the sunbeam weaves,

soft, light, and all un - cer-tain, As tho' a flow'r should speak.
It draws its breath from zeph-yrs, This whis-per of the leaves.

Studies.

I.

II.

III.

VI.

V.

A Study.

61

Musical score for 'A Study.' featuring four staves of music in 4/4 time with a key signature of three sharps. The music consists of eighth and sixteenth note patterns.

Mary E. Smith.

Andante.

Haying Time.

Hamma.

Musical score for 'Haying Time.' featuring one staff of music in 3/4 time with a key signature of one sharp. The dynamic is *cres.*

1. The grass - es dance when the farm - ers say, "The
 2. The sky is blue and the bird's song sweet, And

*cres.**dim.*

Continuation of the musical score for 'Haying Time.' featuring one staff of music in 3/4 time with a key signature of one sharp.

tim - o - thy's rip in the mead - ow to - day" They
 warm is the great earth far un - der their feet. While

*cres.**dim.**cres.*

Continuation of the musical score for 'Haying Time.' featuring one staff of music in 3/4 time with a key signature of one sharp.

nod and bend in the breez - es gay, These lit - tle
 o - ver them sail white clouds so fleet, And lit - tle

*dim.**cres.*

Continuation of the musical score for 'Haying Time.' featuring one staff of music in 3/4 time with a key signature of one sharp. The dynamic is *mf*.

folk in green and gray. And soft - ly they're sing-ing, "We'll
 lamb-kins near them bleat, And the grass - es keep sing-ing, "We'll

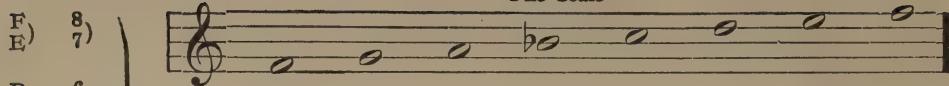
*dim.**cres.**dim.*

Continuation of the musical score for 'Haying Time.' featuring one staff of music in 3/4 time with a key signature of one sharp.

make good hay," So hap-py, so hap - py, so hap-py are they,
 make good hay," So hap-py, so hap - py, so hap-py are they,

Key of F.

The Scale



Signature— one flat (B \flat). Keynote F—in the first space and on the fifth line.
 Octave.

Typical Music Forms.
 To be memorized.

Sight Reading Exercises.

II.

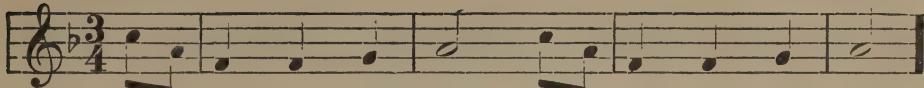
III.

Harvest Home.

63

G. Jasperson.

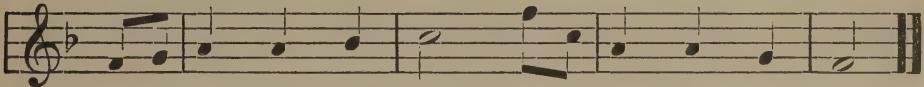
E. Richter.



1. Wake, vi - ol and flute; Gay horn, be not mute.
2. Our broad fields we plough'd, We har-row'd, and sow'd;
3. Wake, vi - ol and flute; Gay horn, be not mute.



The har - vest is o - ver; The grain and the clo - ver,
We toil'd on to - geth - er In fair and foul weath-er;
While dan - cing and sing - ing Sweet pleas-ure are bring-ing



Ripe fruit from the tree, All gar - ner'd have we.
Our la - bor was bless'd; Now sweet is our rest.
Let all the world come To keep Har - vest Home.

A Canon.

A Study.

I.

German Air.

II.

To the Cuckoo.

William Wordsworth.
Allegretto.

Adapted from H. M. Schletterer.

- p*
 1. O blithe new-com - er! I have heard, I hear thee and re-
 2. While I am ly - ing on the grass, Thy two fold shout I
 3. To seek thee did I of - ten rove Thro' woods and on the

oice; O Cuck-oo ! Shall
hear; From hill to hill
green; And thou wert still

I call thee Bird, Or but a wandering Voice ?
it seems to pass, At once far off and near.
a hope, a love; Still long'd for, never seen !

O Cuck-oo ! shall I call thee Bird,
From hill to hill it seems to pass,
And thou wert still a hope, a love;

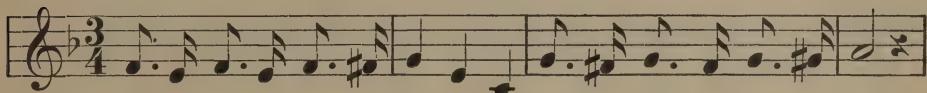
I.



Do ti do re di re mi ri mi fa mi fa



II.



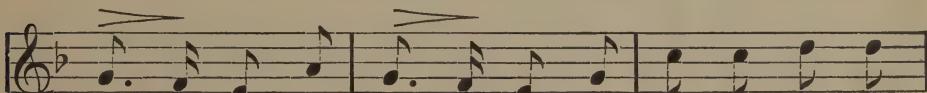
To a Honey-Bee.

Alice Cary.
Allegretto.

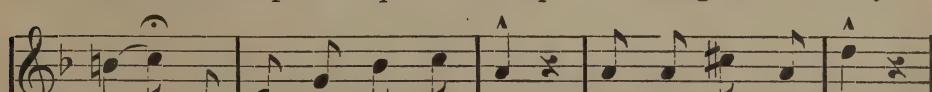
Folksong.



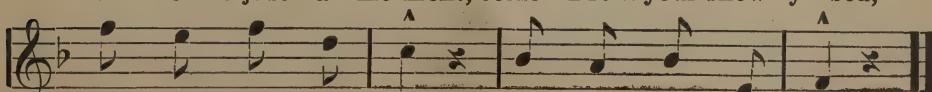
1. Bus - y - bod - y, Bus - y - bod - y, Al - ways on the wing,
2. Now the day is sink-ing to The gold - en - est of eves;



She doth creep for qui - et sleep A - mong the lil - y



leaves. Come just a mo -ment, come From your snow - y bed,



"Hum, hum, hum, hum," That was all she said.

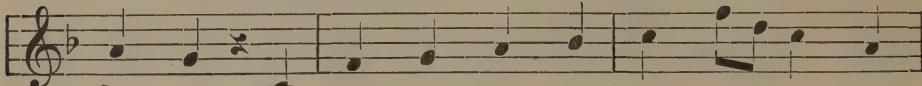
A Harbinger of Winter.

Allegretto. mf

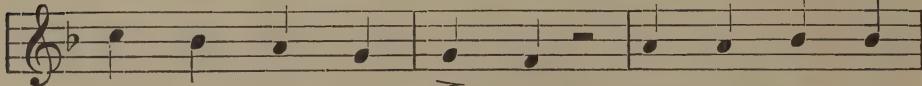
Arranged from K. Hallig.



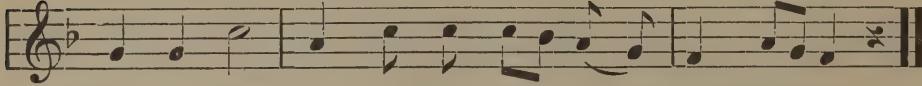
1. From clouds that glim-mer white with mist, The ti - ny flakes are
 2. O wee, white flakes, so pure and fair, The fields and hol-lows



drift - ing; No gleam of gold or crim - son light The
 heap - ing, You fold the Sum-mer flow'rs to rest, And



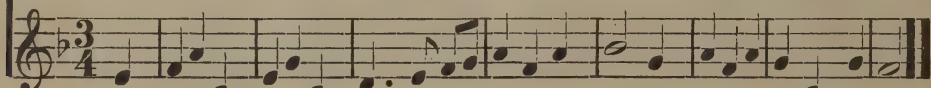
sun - set sky is rift - ing. Swift - ly, slow - ly,
 watch them in their sleep - ing. Fold - ing leaves and



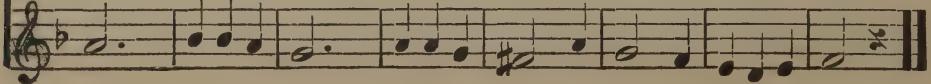
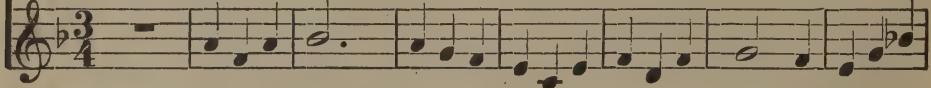
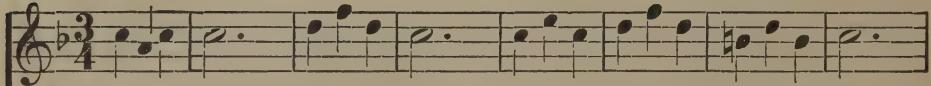
low or high, Hith - er and thith - er the snow-flakes fly.
 blos-soms low, Si - lent - ly drift the flakes of snow.

I.

Studies.



II.

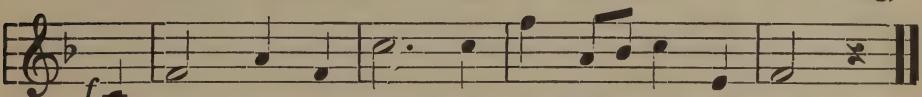


f Allegro.

1. Hur - rah, boys, hur - rah! the har - vest has be - gun;
2. Hur - rah, boys, hur - rah! the grapes at last have grown
3. Hur - rah, boys, hur - rah! the sky has fal - len down,
4. Hur - rah, boys, hur - rah! now comes to all the earth



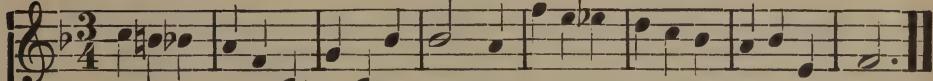
The plough and the har - row Lie still in the fur - row
 As pur - ple and mel - low As ev'ning's dark shad - ow;
 For out of the grass - es The blue - ber - ry flash - es,
 A time of thanks-giv - ing And so - cia - ble liv - ing,



Their la - bor is done; The har - vest has be - gun!
 The mead - ow is strown With hay but new - ly mown.
 And as - ters have thrown Their a - zure all a - round.
 Of in - no - cent mirth A-round the crackling hearth.

Studies.

I.



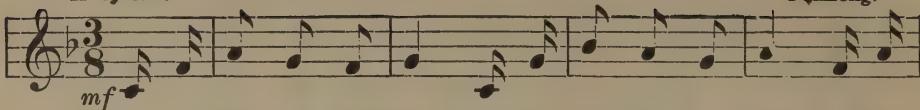
II.



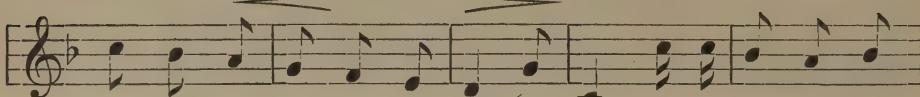
III.



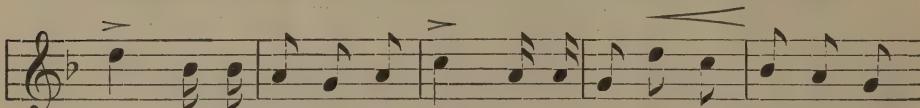
Dancing Song.

*Allegretto.**Folksong.*

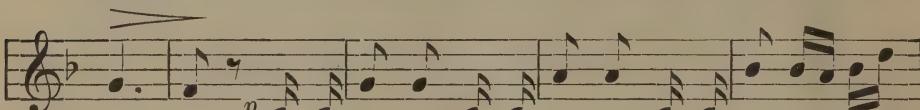
1. In the meadow's bright green Starry flow - ers are seen, And the
2. Hear ! The gay birdlings' band, As we fly hand in hand, To our



warm A - pril sunshine glows bright - ly. On the shad-ow - y
dance lends har-mo - ni - ous meas - ure; And the breeze, as it



lea 'Neath the blossoming tree Let us skip it and trip it so
goes, On our reddened cheeks blows, And the grasshoppers join in our

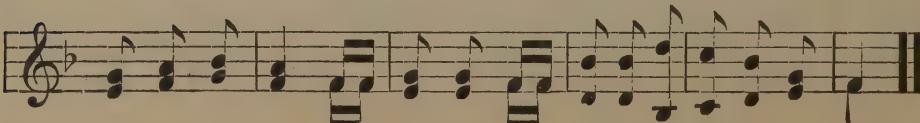
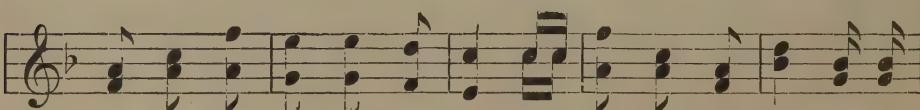


light - ly. } pleas - ure. } Tra la la la tra la la la tra la la la la



la tra la la la tra la la la tra la la la la !

A Study.



Song of May.

69

L. H. C. Hoeltz.
Vivace.

J. A. P. Schultz.

1. Now, wel-come, wel-come, love - ly May, Make bright our fields, and
2. Thy com-ing hear the birdlings praise, The beechwoods ring with
3. The flow-ers, pur-ple, pink, and white, Put up their sig-nals
4. Come out, ye chil-dren, great and small, And dance, and gar-lands

green, With blossoms fresh and blossoms gay And em'rald grass between.
song; In bloom-ing vale the brooklet plays And murmur-ring slips along.
gay; And Rob - in sings with all his might, "Come out and greet the May."
wind; And here . . . in Nature's boundless hall Spring's best of joys you'll find.

A Canon.

A Song.

Smart.

Sharp Four Represented by a Natural.

Do, ti, do, sol, fi, sol,

A Song.

Spanish Melody.

A Farewell Song.

From the German by R. B. F.

German Folksong.

1. No mat - ter where I chance to roam, I can't for -
 2. O dear - est land, land of my birth, All oth - er
 3. Dear friends of mine, I can - not tell How hard it
 4. O home, O friends, O na - tive land, Those who have

cresc.

get thee, O my home, And could I choose, I would not
 lands are lit - tle worth Compared to thee, and if I
 is to bid fare - well To you who say you love me -
 left you un - der - stand How deep my grief if I but

>

say Fare - well to thee, my home, to - day.
 say Fare - well, 'tis that I must to - day.
 I, In - deed, I can - not say good - bye.
 try To leave you, and to say good - bye.

Summer is Here.

71

From the German by E. S.
Allegro.

J. A. P. Schultz.

1. Ev - 'ry gold-en morn-ing, Her locks with jewels a - dorn-ing,
2. Sum-mer sets a - dan-cing, Fills with joy en - tran-cing
3. Chil-dren, let's be mer - ry, To the mead - ow hur - ry,

cres.

Shows the glo - ry near; Thrush and lark pro-claim it,
Chil - dren, birds, and flowers; Skips the kid on the mountain,
Dancing and skipping like these. Orchards yield us their cherries,

cres.

Hap-py children name it, "Sum-mer, love - ly summer's here."
Darts the fish in fountain, Blos-soms spring thro' sun-ny hours.
Woodlands give us ber-ries, Rob - ins, mu - sic, and shade of trees.

Night-Fall.

From the German by F. M.
Andante. dolce

Methfessel.

1. When the songs of birds are still, And the flow-ers go to rest;
2. In the evening's gathering shades Other stars, like angels' eyes,

When the lone-some whippoorwill Steals at twilight from his nest;
Shine from heav'n as day-light fades; Soon in flashing bands they rise,

Then a star comes o'er the hill Thro' the pale light of the west.
And a mil-lion gold - en maids Bring the mis-tress of the skies.

Peace.

From the German, by H. G,

p Moderato.

Attenhofer.



1. Peace-ful wan-ders star by star Thro' the heav'n-ly mead-ows;
2. Tran-quil - ly the stream doth rest, Soft - ly, smoothly flow - ing;
3. Earth re-flects the sky's deep calm, Murmurs low the riv - er :



Strife and tu - mult from a - far Cast no mar - ring shadows.
 Pic-tured stars up - on its breast Sil - ver clear are show-ing.
 "Peace is Na-ture's sweetest balm, Best gift of the Giv - er."

Dutch Hymn.

Edward Gabath.

A Song.

August Ferdinand Anacker.

A musical score for piano, featuring four staves of music. The top staff starts with a dynamic of *p*, followed by *p* and *mf*. The second staff begins with *f*. The third staff starts with *p*, followed by *p* and *pp poco riten.*

Song of Labor.

Barny Cornwall.
*Allegretto moderato.
energico.*

Arranged from J. F. Reichardt.

A musical score for a solo voice and piano. The vocal part is in common time, treble clef, and consists of three staves of music. The lyrics are as follows:

1. Labor's strong and merry children, Comrades of the ris-ing sun,
2. No desponding, no re-pin-ing! Lei-sure must by toil be bought;
3. Ev-en God's all-ho-ly la-bor Form'd the air, the sea, the sun;

The piano part is in common time, bass clef, and includes dynamic markings like *f*, *mf*, and *cres.*

Let us sing some songs to - geth - er, Let us sing some
Nev - er yet was good ac - com-plish'd, Nev - er yet was
Built our earth on deep foun-da - tions, Built our earth on

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 starts with a dynamic of *rall.* followed by a measure of eighth notes. Measure 12 begins with a dynamic of *f a tempo*, followed by a measure of eighth notes.

songs to - geth - er, Now our toil, our toil is done.
good ac- com-plish'd With-out hand and with - out thought.
deep foun-da - tions, And the world, the world was won.

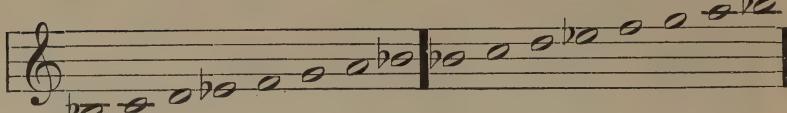
Key of B Flat.

The Scale.

The Scale one octave higher.

B ^{b2})	8)
A	7)
G	6
F	5
E	
E ^{b2})	4)
D	3)
C	2
B	
B ^{b2})	8 or 1)
A	7

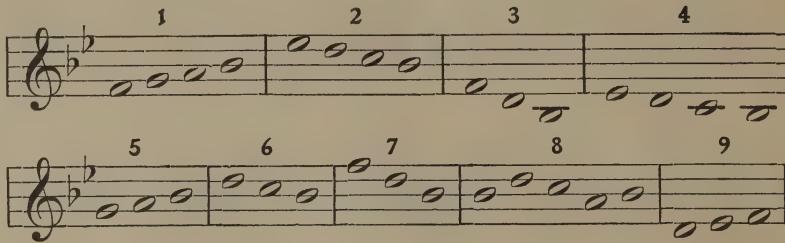
Octave.



Signature — two flats, B_b and E_b. Keynote — B_b, in the second space below and on the third line.

Typical Music Forms.

To be memorized.



Sight Reading Exercises.

I.

II.

III.

The Angels are Singing.

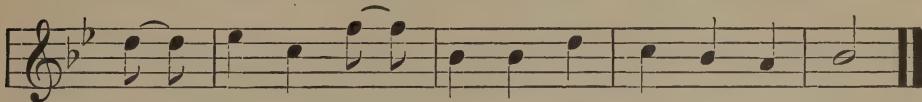
75

Andante.

Reinecke.



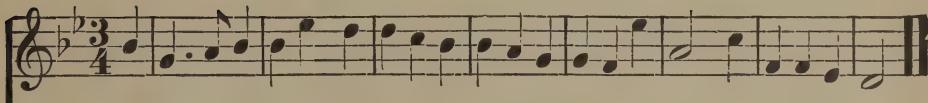
1. The an - gels are sing-ing in the heav-en-s a - bove,
2. Good gifts He be - stow-eth on us men here be - low,
3. Then sing, all ye mor-tals, on the round earth that dwell;



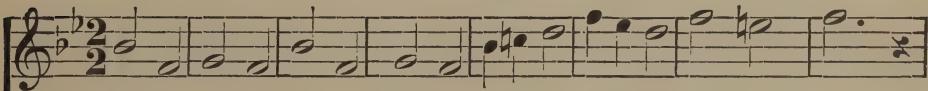
The prais-es of the Fa - ther, His pow'r and His love.
His fa - vor and His mer - cy He deign-eth to show.
Of His mer - cy, His glo - ry, let ev - 'ry voice tell.

Studies.

I.



II.



The Hunt.

ROUND.

W. W. Pearson.

1 Allegretto.

Hunts-man, sound the wind-ing horn; Cheer-i - ly, cheer-i - ly
² greet the morn. Thro' the vale the call re-sounds;
 Mer - ri - ly, mer - ri - ly gath-er the hounds. Hark! hark!
 forward they go, Huntsmen and dogs with a wild Tally - ho.

Tr. by R. B. F.

The Hunters' Song.

German.

Allegretto.

1. Who comes with news from the for - est, Oh, who comes here to-day?
 2. Who'll join the hunt - ers, cho - rus, Who'll join this mer - ry band ?
 A band of jol - ly bold hunt-ers, And this is what they say;
 Our home is deep in the woodland, We love the for - estland.

"Oh, come with us to the woodland, Come haste with us a-way;
 Come, join the huntsmen's cho-rus, And loud and mer-ri - ly sing;
 Where the shad-ows chase each oth - er, Throughout the live-long day."
 Three cheers for the jol-ly, bold huntsmen, Oh, let your voi - ces ring.

Sight Reading Exercises.

77

A musical score page showing the first section of the piece. It features a treble clef, a key signature of one flat (B-flat), and a time signature of common time (indicated by a '4'). The music consists of a single melodic line starting with a half note followed by eighth notes. The score is divided into measures by vertical bar lines.

A musical score page showing ten measures of music for orchestra. The key signature is one flat, and the time signature is common time. The music consists of eighth-note patterns primarily in the bassoon and cello parts.

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures, each containing a single eighth-note rest. The notes are positioned on the first, third, fifth, and seventh lines of the staff.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one flat. The time signature is common time (indicated by '4'). The score consists of two staves of music, each containing eight measures. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The melody is rhythmic and melodic, with a clear harmonic structure.

A musical score for piano, page 3, system III. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The score consists of two staves. The top staff shows a bass clef, a B-flat key signature, and a 4/4 time signature. The bottom staff shows a treble clef, a B-flat key signature, and a 4/4 time signature. The music begins with a bass note followed by a series of eighth notes. The first measure has a bass note followed by three eighth notes. The second measure has a bass note followed by four eighth notes. The third measure has a bass note followed by five eighth notes. The fourth measure has a bass note followed by six eighth notes. The fifth measure has a bass note followed by seven eighth notes. The sixth measure has a bass note followed by eight eighth notes.

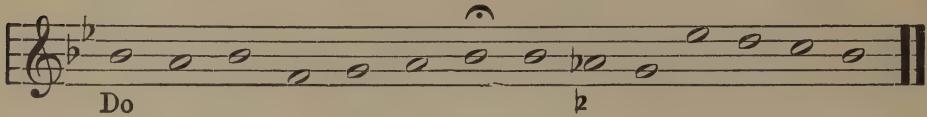
A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time, and B-flat key signature. The melody begins with a series of eighth notes: D, C, B, A, G, F, E, D, followed by a measure of rest. This is followed by a sequence of eighth notes: E, D, C, B, A, G, F, E, D, and another measure of rest.

A musical staff in G major (indicated by a C-clef) and common time (indicated by a '4'). The key signature has one sharp, F# (indicated by a circle with a plus sign). The staff shows a descending eighth-note scale from B down to E. The notes are placed on the first, third, and fifth lines of the staff.

A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time, and B-flat key signature. The melody begins with a series of eighth notes and sixteenth notes.

A musical score for piano, page 10, system 5. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The music consists of two staves. The top staff begins with a quarter note followed by an eighth note, then a half note, another half note, and so on. The bottom staff begins with a half note, followed by an eighth note, then a half note, another half note, and so on. The notes are primarily eighth notes, with some quarter notes and half notes.

Flat Seven.



A Study.



Ti, te, la.

The Voice of Spring.

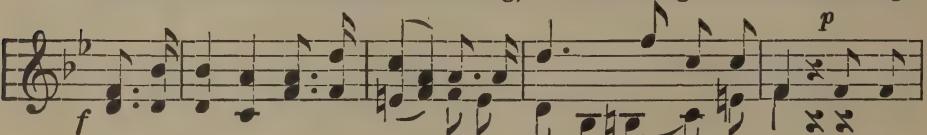
Mary Howitt.

Allegro. mf

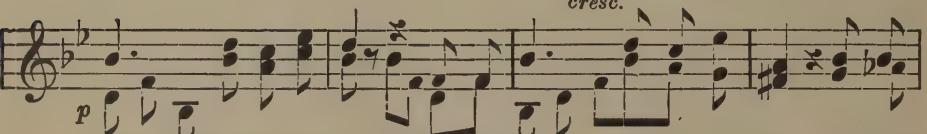
H. M. Schletterer.



1. I am coming, I am coming ! Hark ! the lit - tle bee is humming ;
 2. Hark ! the new-born lambs are bleating, All the cawing rooks are meeting



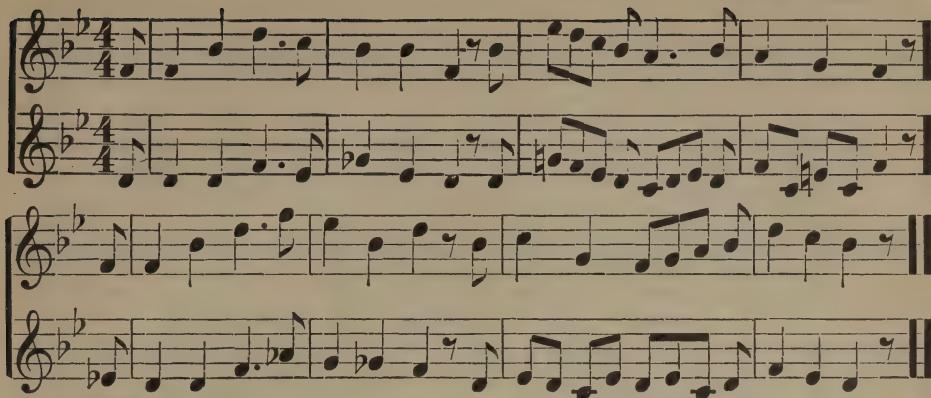
See, the lark is soaring high In the blue and sunny sky ; And the
 In the elms,—a noi-sy crowd ! All the birds are singing loud ; And the
 blue and sun - ny sky ;
 birds are sing - ing loud ;
cresc.



gnats are on the wing, Wheeling round in air - y ring, And the
 first white butterfly In the sun - shine dan-ces by, And the
 And the gnats are on the wing, Wheeling round in air - y ring,
 And the first white butterfly In the sunshine dan - ces by,



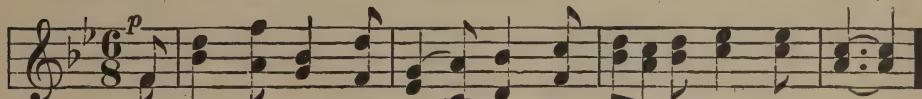
gnats are on the wing, Wheeling round in air - y ring.
 first white but - ter - fly In the sun-shine dan - ces by.



Moderato.

The Moon.

Silcher.



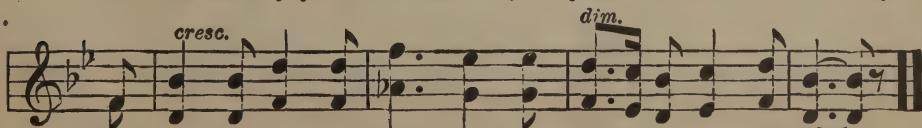
1. In sil - v'ry splendor beam-ing, She sails a-long the sky,—
2. She notes each wea-ry toil - er And bids his eye-lids close,
3. O Thou whose hand hath giv - en To us that plan-et bright,



Bright stars like diamonds gleam-ing, To light her course on high.
 She wraps the earth in slum - ber And brings it sweet re - pose.
 Must look on man from heav - en And in his joys de - light;



With mod-est face o'er-shroud-ed A - while from hu-man sight,
 With cool re - fresh-ing breez - es She wakes the soul to joy,
 For all those joys we thank Thee, They all are sent in love,



She roams; then, all un-cloud - ed, Shines forth with cheering light.
 And naught but blissful dreamings Our tranquil hearts em-ploy.
 And, like the ra-diant moonlight, Shine down from heav'n a-bove.

The Nightingale.

Attenhofer.

1. The sun - rise wakes the lark to sing, The
 2. Make haste to mount, thou wist - ful moon, Make
 3. O her - ald sky - lark, stay thy flight One

Andantino dolce.

moon a - wakes the night - in - gale; Come,
 haste to wake the night - in - gale; Let
 mo - ment, for a night - in - gale

dark - ness, moon - rise, ev - 'ry - thing That
 si - lence set the world in tune, To
 Floods us with sor - row and de - light, To -

The Nightingale.

81

is.... so si - lent, sweet,... and pale;
heark - en to that word - less tale Which
mor - row thou shalt hoist.... the sail;

Come, so ye wake the night - in - gale.
war - bles from the night - in - gale.
Leave us to - night the night - in - gale.

cresc.

Night - in - gale, night - in - gale, dear night - in - gale.

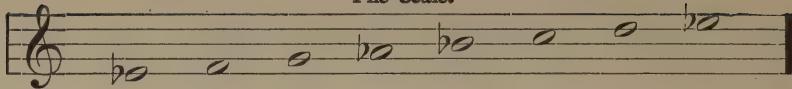
cresc.

Key of E Flat.

The Scale.

E _b)	8)
D	7)
C	6
B	5
B _b)	4)
A	3)
A _b)	2)
G	1)
F	2
E	2
E _b)	8 or 1)
D	7)

Octave.



Signature— three flats, B_b, E_b and A_b. Keynote— E_b on the first line and in the fourth space.

Typical Music Forms.

To be memorized.

Sight Reading Exercises.

I.

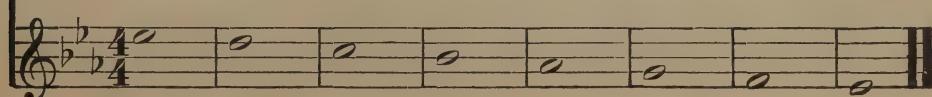
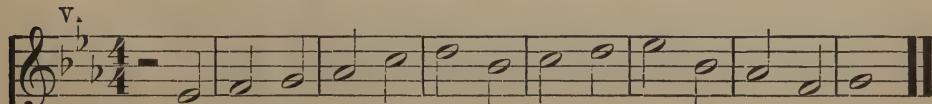
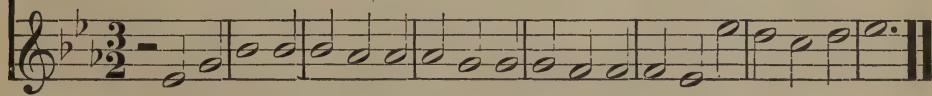
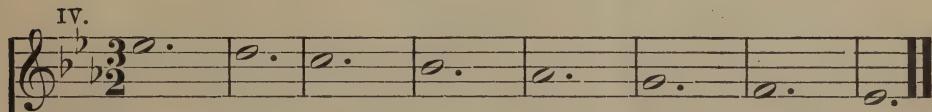
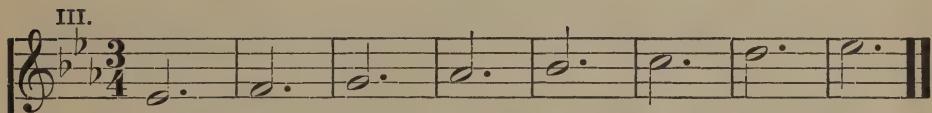
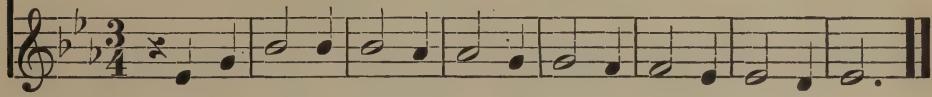
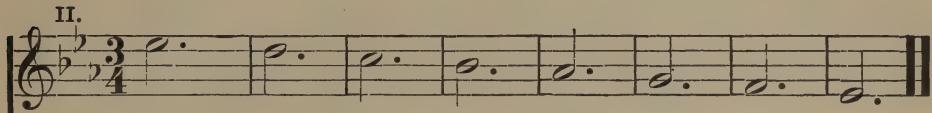
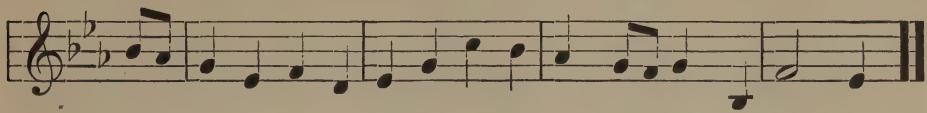
II.

III.

Italian.

Sight Reading Exercises.

83



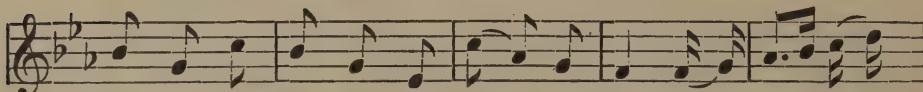
In the Woods.

From the German of K. H. Strass.

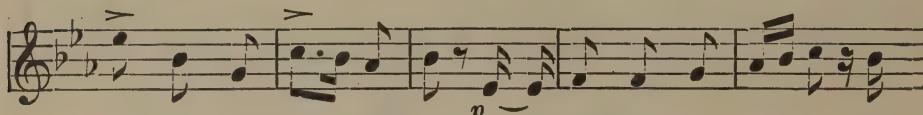
M. Hauptmann.

Allegretto.

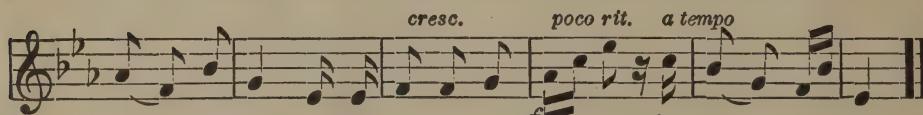
1. On the grass in the for - est I love to lie, On the
 2. When the wind in the branches doth moan and cry, And the



knoll green and sha - dy, the brooklet near by; While the trees whisper
 ea - gle darts down from his nest on high, Oh! then I

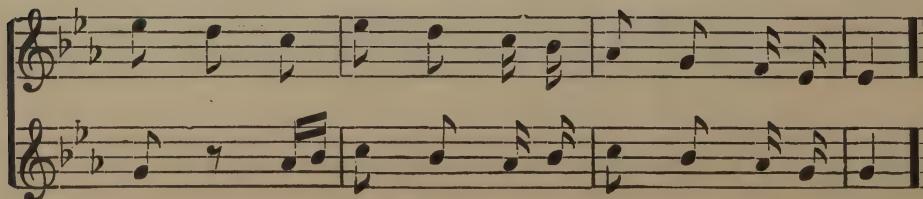
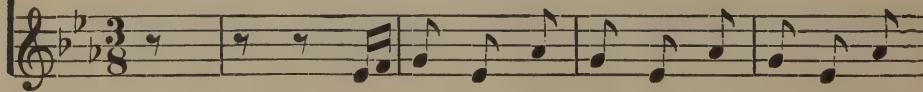


sto - ries so sad and wild, And the owl sits in twilight by
 love in the wood to lie And see the black storm-clouds go



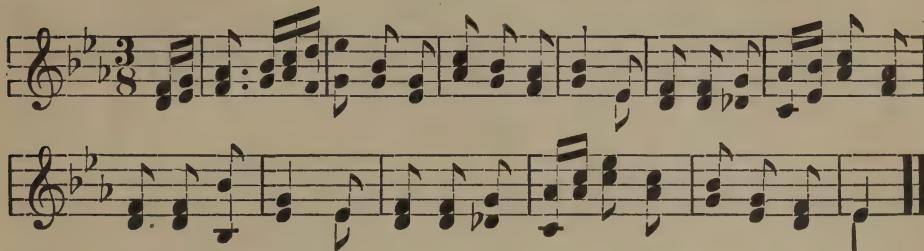
cresc. *poco rit.* *a tempo*
 strange dreams beguiled, And the owl sits in twilight by strange dreams beguiled.
 whirl - ing by, And see the black storm-clouds go whirl - ing by.

A Study.





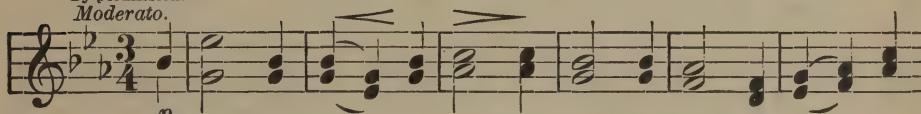
A Study.



Dawn and Sunset.

C. H. Crandall.
By permission.
Moderato.

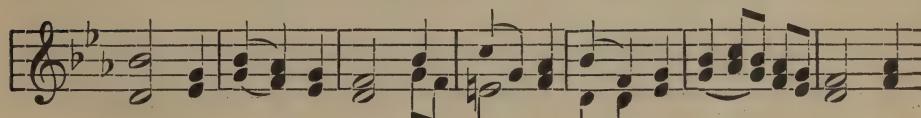
Silcher.



1. At dawn a mod - est trill is heard, A sig - nal from some
2. At sun - set, when the ro - sy light Is flee - ing from ap -



un - seen bird, Some trust - y harb - ing-er of morn ; Then from the
proaching night, And woodland shades are growing deep, A chirp, a



ti - ny, swelling throats A hal - le - lu-jah of rich - est notes In
flut - ter here and there, A beat of wings up - on...the air, And



greet-ing to the day just born, In greeting to the day just born.
night has hush'd the birds to sleep, And night has hush'd the birds to sleep.

A Melody.

Andante.

Reichardt.

Studies.

I.

II.

III.

A Song of Praise.

87

Milton.

Silcher.

Moderato.

cresc.

1. Let us with a joy - ful mind Praise the Lord, for
 2. Let us sound His name a - broad, For of all He
 3. All His crea-tures God doth feed, His full hand sup-

He is kind; For His mercies shall en - dure, Ev - er faith-ful,
 is the God Who by wis-dom did cre - ate Heav'n a - bove in
 plies their need; Let us, therefore, war - ble forth His high maj - es -

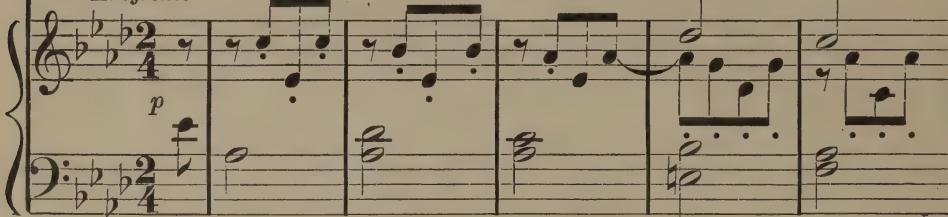
ev - er sure, Ev - er faith - ful, ev - er sure.
 all its state, Heav'n a - bove in all its state.
 ty and worth, His high maj - es - ty and worth.

A Study.

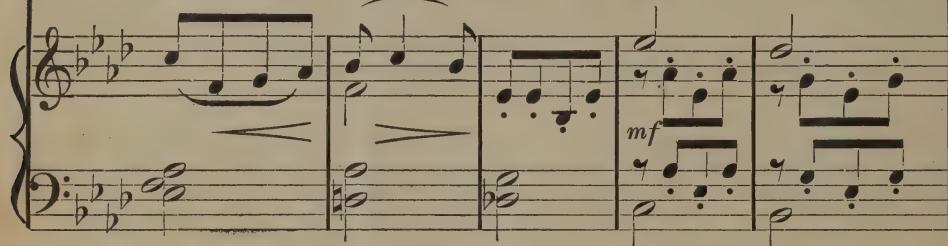
The musical score consists of two staves of music. The top staff begins with a dynamic of *mf*, followed by a crescendo mark (*>*) and a *cresc.* The bottom staff begins with a dynamic of *mf*, followed by a *cresc.* Both staves feature various note patterns, including eighth and sixteenth notes, and rests.

Allegretto.

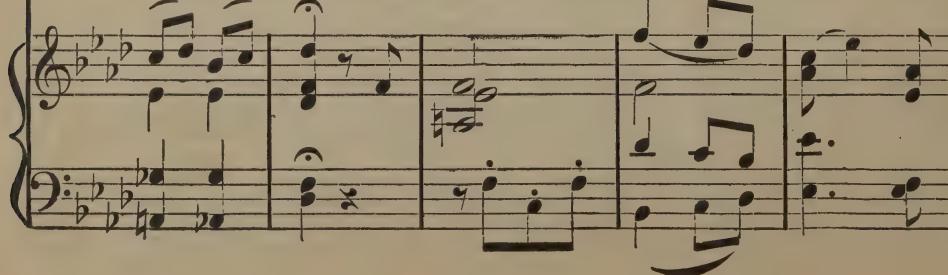
1. The snow has fall - en, the first this year; The birds have
 2. "Why, why, you sad lit-tle birds," I said, "Why don't you
 3. But one I see who stays be - hind, The sau - cy

Allegretto.

noth - ing to eat, I fear; They hop so hun - gri - ly
 fly to the south in-stead? You'll sure - ly freeze if
 spar-row, he does not mind; He looks at me with a



on the ground, But noth - ing, noth - ing can be
 here you stay, You'd bet - ter has - ten up - on your
 thoughtful stare, Then turns to his wife with a know - ing



The First Snow.

89

found. They cow - er near for - sak - en nests, And
way." The birds are lis - t'ning, now off they fly; I
air; I lis - tened hard and heard him say, "The

hide their heads deep in their breasts.
hear them twit - ter, "Good - bye, good - bye."
farm - er will feed us ev - 'ry day."

3

pp

Key of A Flat.

Contrasted with the Chromatic scale.

The Scale of A Flat.

8 7 6 5 4 3 2 1

Signature—  four flats, B-flat, E-flat, A-flat and D-flat. Keynote—A-flat, in the second space.

Typical Music Forms.

To be memorized.

1 2 3 4

5 6 7 8

Sight Reading Exercises.

I.

II.

Ah.....

Golden Sun of Evening.

91

Uner.

Andantino.

Naegeli.

1. Gold-en sun of ev'-ning, beau - ti - ful thou art;
2. Soon the world thou leav-est, sink-ing 'neath the wave,
3. Thou, on high that dwell-est, art more splen-did far
4. Shine up - on our dark-ness with Thy per-fect light,

Ev - er when I view thee, joy doth fill my heart.
 Clouds of glo - ry hov - 'ring round thy night - ly grave.
 Than the sun in heav - en, or the ev - 'ning star.
 Sun that nev - er set - teth, drive a - way our night.

The Soldier's Morning Song.

Lento.

Folksong.

1. Loud and gay, loud and gay, War-trumps peal at break of
2. Death will crave, death will crave Many a sol - dier young and
3. Yet a - las! yet a - las! Youth and strength from all must
4. Wherefore grieve? where-fore grieve? Is this life too sweet to
5. Who would fear, who would fear Sud-den shot or sol - dier's

day; But the sol - dier, as he lis - tens, Knows that e'er
 brave, All his dreams of hope and glo - ry End-ing, like
 pass, And the fair - est blos-som glow - eth Ev - er where
 leave? Should we sor - row to dis - cov - er That our toil -
 bier If a-round his grave to - mor - row Kindly friends

the night-dew glistens He may fall in dead - ly fray.
 a half told sto - ry, In a sol - dier's nameless grave.
 the reap-er mow-eth In the wav-ing sum-mer grass.
 some marchis o - ver, Somewhat e'er the fall of eve?
 should say in sor - row: "He was brave, who li - eth here."

Longfellow.
Allegretto.

W. W. Gilchrist.

1. I heard the bells on Christmas Day Their old, fa - mil - iar
 2. And tho't how, as the day had come, The bel - fries of all
 3. Then pealed the bells more loud and deep, God is not dead, nor

*Allegretto.**p*

car - ols play, And wild and sweet the words repeat Of "peace on earth, good
 Chris - ten - dom Had roll'd a-long th'unbroken song Of "peace on earth, good
 doth He sleep. The Wrong shall fail, the Right prevail With "peace on earth, good

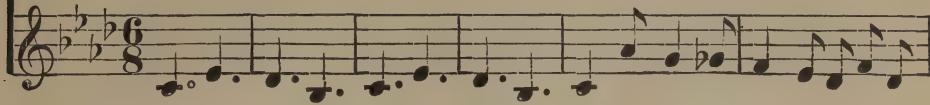
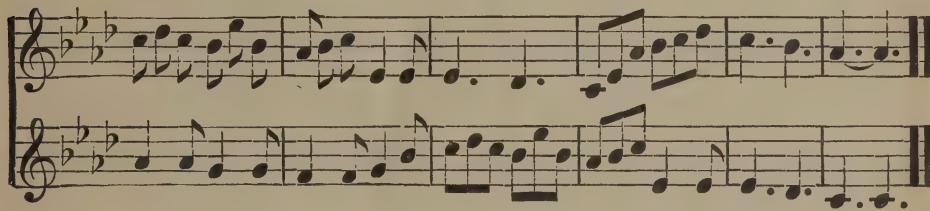
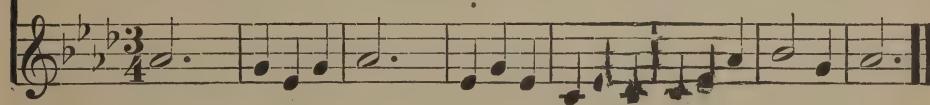
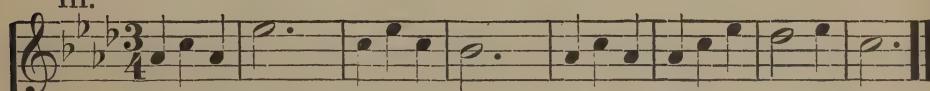
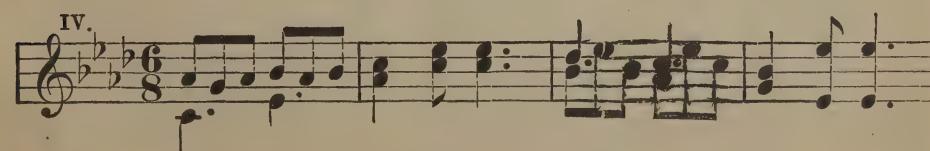
I, 2, v. *3, v.*

will to men."

rall.

Themes from "Christmas Bells."

93

I. Allegretto.*II.**III.**IV.*

Little Rosebud.

Baumfelder.

*Andantino. mf**p*

1. Lit - tle rose - bud, safe and warm Hid a - way from
 2. When the balm - y wind doth blow Sunbeams hur - ry
 3. Then the rose - bud fresh and dear Finds good nurs - es
 4. Sis - ter buds each hour that blow, Mak-ing sun - lit

wind and storm, Gen - tly slum - bers, sleeping light - ly
 to and fro. Rose - bud, in her bed a - wak - ing,
 ev - er near; Rain - drops feed and wind ca - ress - es,
 gar - den glow, Tell of wak - ing aft - er dream-ing

*cresc.**cresc.*

'Neath her moth - er's shel - t'ring bark, All her pet - als
 Feels their kiss - es warm and light, Then her swad-dling
 Soft dew bathes her ev - 'ry night, Sun - beam dyes her
 Fra-grant blos - soms, sweet and wise, Say - ing, spite of

*p**mf*

Little Rosebud.

95



fold-ed tight - ly In the si - lence and the dark.
 bands a - break - ing, Push-es tow'rd the sun - shine bright.
 pret-ty dress - es, Man-tle green, and robe of white.
 bit - ter seem - ing, "All that sleep, a - gain shall rise."

Studies.

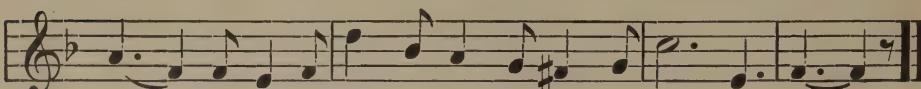
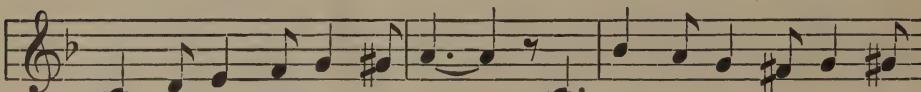
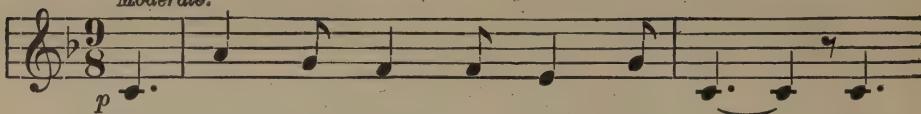
I.

II.

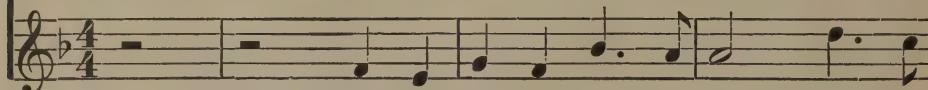
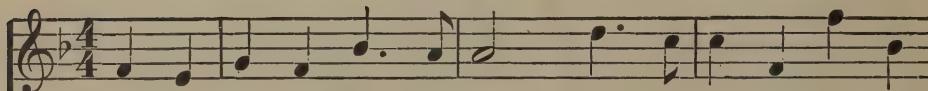
The Daisy.

Montgomery.
Moderato.

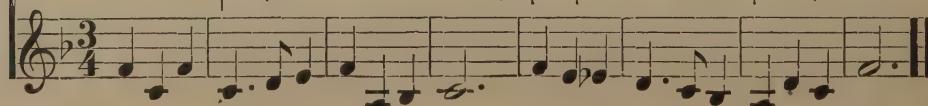
Angelica Hartmann.



A Canon.



Exercise.



The Night is Past.

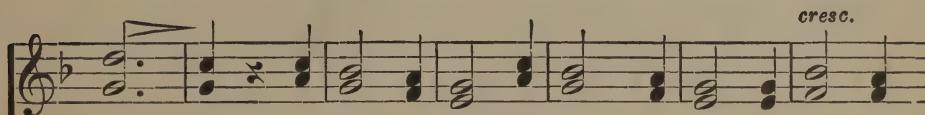
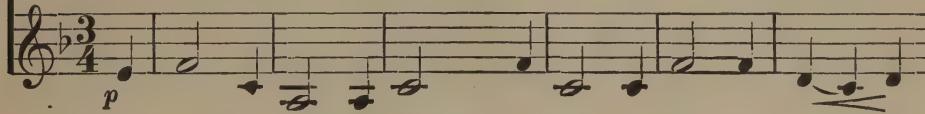
97

Moderato.

Arr. from Kohl.



1. The night is past; We wake at last, For morning now re-
2. In qui - et trust We sank to rest, In sleep fresh strength to



joic - es; To Thee a- bove, The God of love, We glad - ly
gath - er; Now glad - ly we Will work for Thee; Bless Thou our

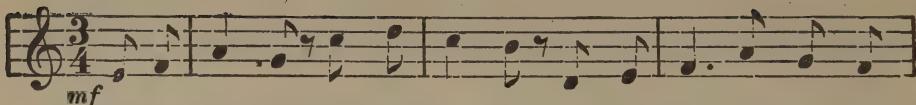


raise our voic - es, We glad - ly raise our voic - es.
la - bor, Fa - ther, Bless Thou our la - bor, Fa - ther.

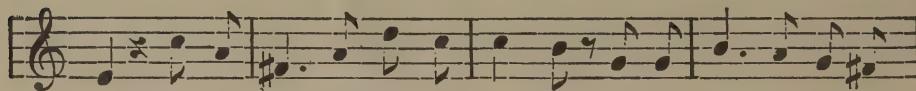


A Study.

A study section consisting of two staves of musical notation. The top staff shows a continuous sequence of eighth-note chords in common time, with a key signature of one flat. The bottom staff shows a similar pattern of eighth-note chords, also in common time and one flat key signature.

Andante.

1. Faith-ful lov-ing, no - bly prov-ing, This I swear with heart and
2. Brings to-mor-row joy or sor-row; Still my heart will con-stant



hand, All I am and all I may be, It is thine, my fa-ther-
be; Country mine, with bonds e - ter - nal All thy sons are knit to

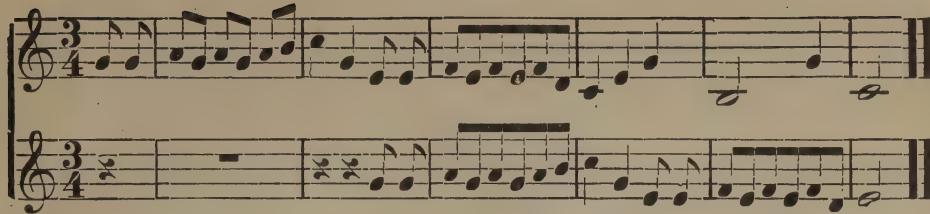


land. Not a - lone in tune-ful meas-ure Will I praise thee while I
thee. Faithful lov-ing, no - bly prov-ing, This I swear with heart and



live; For thy free-dom, dearest treasure, Gladly I my life would give.
hand, All I am and all I may be, It is thine, my fatherland.

Study in Two Parts.



My Heart's in the Highlands.

Burns.

Allegro

Folksong.

1. My heart's in the Highlands, my heart is not here; My
2. Fare - well to the Highlands, fare-well to the North, The
3. Fare - well to the mountains, high-cov-ered with snow; Fare-
4. My heart's in the Highlands, my heart is not here; My

heart's in the High - lands a - chas - ing the deer, A-
 birth - place of val - or, the coun - try of worth; Where-
 well to the straths and green val - ieys be - low; Fare-
 heart's in the High - lands a - chas - ing the deer, A-

chas - ing the wild deer and foll'w - ing the roe; My
 ev - er I wan - der, where - ev - er I rove, The
 well to the for - ests and wild - hang-ing woods; Fare-
 chas - ing the wild deer and foll'w - ing the roe; My

heart's in the High-lan - ds where - ev - er I go.
 hills of the High-lan - ds for - ev - er I love.
 well to the tor - rents and loud - pour - ing floods.
 heart's in the High-lan - ds where - ev - er I go.

Old Christmas.

Mary Howitt.
Moderato.

mf *cresc.*

J. B. Lorraine.

Moderato.

1. Now he who knows old Christmas He
2. With sprigs of hol-ly and i - vy We

mf

cresc.

dim.

cresc.

knows a carle of worth,
makes the house look gay,

For he's as good a
Just out of old re-

dim.

cresc.

dm.

fel - low As an - y up - on earth. He comes warm cloak'd and
gard for him, For'twas his an- cient way. Good luck to Fa - ther

dim.

Old Christmas.

101

cresc.

boot - ed, And but-toned to the chin,.... And
Christ - mas, And long life, let us sing,.... For he

cresc.

soon as he comes nigh the door We o-pen and let him in.
doth more good to the sick and poor Than ma-ny a crown-ed king.

Two Part Studies.

Based on the preceding song.

I.

II.

Allingham.*Vivace.***R. Donaldson.**

Long

Suc - cess to the smith in his forge! Hur -

life to the smith in his forge!

rah! Hur-rah! Hur-rah! Sing, all you good fellows, Tong,

Hur - rah! Hur - rah! Hur -

ham - mer, and bel - lows, Hur-rah! Hur-rah! Hur-

rah for the smith in his forge!

Hur-rah!

ra - rah! Hur - rah! Hur-rah for the smith in his forge!

I. A staff in 3/4 time, G major, featuring eighth-note chords and sixteenth-note patterns.

II. A staff in 3/4 time, G major, featuring eighth-note chords and sixteenth-note patterns.

III. A staff in 3/4 time, G major, featuring eighth-note chords and sixteenth-note patterns.

The Voyagers.

F. Manley.

mf

C. Gramm.

1. Sail a-way, sail a-way, O - cean is deep and wide; Sail with the
 2. Sail a-way, sail a-way While skies are clear and blue; We'll vis - it
 3. Pull a-way, brave and strong, Our do - ry must re-turn Ere ev'nings

p

ebb - ing tide Far a - way, far a - way. Our good ship cleaves
 Tim - buc - too, Af - ri - ca, In - dia, too, All northern lands
 can - dles burn; Pull a - way, brave and strong; Soon mother's hail

f

Bright dancing waves; Sail a-way, sail a-way While it is day.
 And western strands. Sail a-way, sail a-way, While it is day.
 Shall end our sail, Call-ing each gal-lant tar Home from a-far.

Fair Snowwhite.

Presto.

R. Graner.

1. Of Snow-white is my sto - ry. Be-yond the mountains hoary A -
 2. She ris - es with the sunbeams, No time has she for day-dreams, Sev'n
 6. Thus toils the princess Snow-white, To make her humble home bright Un-
Presto.

Presto.

lone with sev'n wee men she dwells And ne'er a soul her
beds she makes with skill - ful hand And strews the chamber with
til the king's own roy - al son Shall raise her to his

tale she tells, And ne'er a soul her tale she tells.
yel - low sand, And strews the cham - ber with yel - low sand.
gold - en throne, Shall raise her to his gold - en throne.

3. The fire she now must kin - dle, And sweep, and turn the spin-dle ; She
 4. The knives and forks she scours with care, From out the oaken cupboard rare Takes
 5. From carven shelf all brown and old, She lifts sev'n ti-ny cups of gold, Sets

stirs the soup, she fries the fish, And sets in its place each
 sev - en spoons, and morn and night She rubs their sil - ver
 neat - ly round the ta - ble there For ev - 'ry dwarf his

dain - ty dish, And sets in its place each dain - ty dish.
 gleam-ing bright, She rubs their sil - ver gleam - ing bright.
 lit - tle chair, For ev - 'ry dwarf his lit - tle chair.

The Minor Scale.

There are two forms of the Minor Scale, viz.: the *Harmonic* and the *Melodic*. Each of these may be said to begin with *six* or *la* of the Major Scale.

The tones of the Harmonic Minor Scale are identical with the tones of the Major Scale, excepting that $\sharp 5$ of the major is taken for the seventh tone of the minor.

The Harmonic Minor Scale.

A Minor.

A musical staff in G clef. The notes are: La (6), Si ($\sharp 5$), Fa (4), Mi (3), Re (2), Do (1), Ti (7), La (6). The scale consists of eight notes: La, Si, Fa, Mi, Re, Do, Si, La.

E Minor.

A musical staff in G clef. The notes are: La (6), Si ($\sharp 5$), Fa (4), Mi (3), Re (2), Do (1), Ti (7), La (6). The scale consists of eight notes: La, Si, Fa, Mi, Re, Do, Si, La.

D Minor.

A musical staff in G clef. The notes are: La (6), Si ($\sharp 5$), Fa (4), Mi (3), Re (2), Do (1), Ti (7), La (6). The scale consists of eight notes: La, Si, Fa, Mi, Re, Do, Si, La.

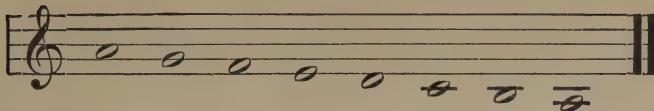
G Minor.

A musical staff in G clef. The notes are: La (6), Si ($\sharp 5$), Fa (4), Mi (3), Re (2), Do (1), Ti (7), La (6). The scale consists of eight notes: La, Si, Fa, Mi, Re, Do, Si, La.

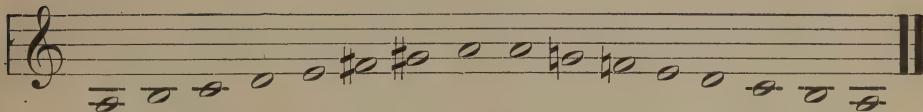
The melodic form of the Minor Scale is used principally in singing. The tones of this scale are the same as those used in the major, except that in ascending, $\sharp 4$ and $\sharp 5$ are used instead of 4 and 5. This makes *mi*, *fi*, *si*, *la* the same succession of tones as *sol*, *la*, *ti*, *do*.

Melodic Minor Scale, Ascending.

A musical staff in G clef. The notes are: La (6), Si ($\sharp 5$), Sol (5), Fa (4), Mi (3), Re (2), Do (1), Ti (7), La (6), La (3). The scale consists of nine notes: La, Si, Sol, Fa, Mi, Re, Do, Si, La. Below the staff, the notes are labeled: La, mi, sol, la, ti, do. The word "Descending." is written vertically next to the staff.



Key of A Minor.



On account of the close relation existing between every major scale and the minor scale built thus on its sixth degree, such minor scales are known as the *Relative Minor*, and have the same signature as the major scale to which they are thus related.

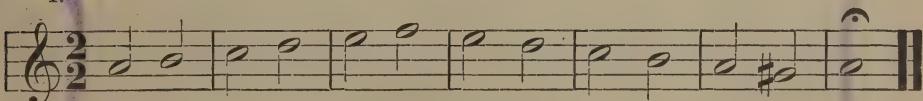
Key of E Minor.



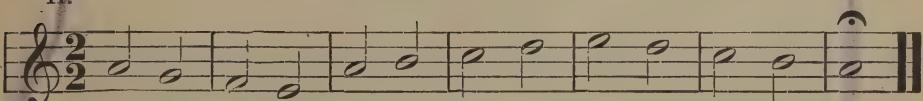
The two forms of the Minor Scale should be memorized and sung in different keys.

Studies.

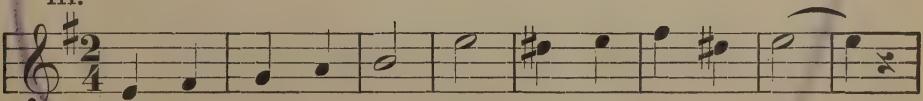
I.



II.



III.



Sea Horses.

Hamish Henry.

Con moto.

Eleanor Smith.

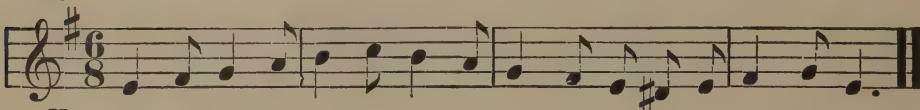
1. I saw them plunging thro' the foam, I saw them pa - cing up the
 2. In fear they leapt up-on the land, In fear they fled be-fore the
 3. To-day they plung'd right thro' the foam, To-day they pranc'd right up the

Con moto.

shore, A thousand hors-es, row on row, And then a thousand more.
 wind, And, prancing, plunging, on they raced—The huntsman raced be-hind.
 shore, A thousand hors-es, row on row, And then a thousand more.

Suggestive Studies.

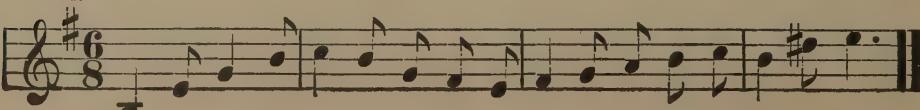
I.



II.



III.

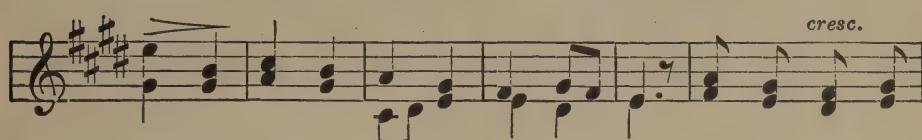




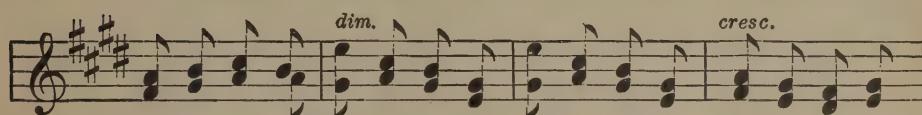
1. The ves - per bells were soft-ly, soft-ly ring - ing O'er the
2. And bright-est moon-beams tipt the moun-tain, While the



sil-ver'd stil - ly lake; The night-in - gale was sweetly, sweetly
glow-worm crept a - long With lit - tle light near yon cool



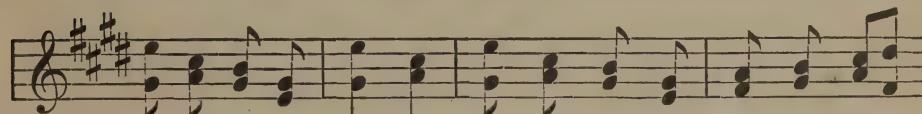
sing - ing Thro' the wood and tan - gled brake. Oh ! 'twas sweet to
foun-tain, As she car-oll'd forth her song. Oh ! 'twas sweet to



hear her singing While the vesper bells were ringing, Oh ! 'twas sweet to
hear her singing While the vesper bells were ringing, Oh ! 'twas sweet to



hear her sing - ing While the vesper bells were ringing, Oh ! 'twas
hear her sing - ing While the vesper bells were ringing, Oh ! 'twas



sweet to hear her, Oh ! 'twas sweet to hear her sing - ing That
sweet to hear her, Oh ! 'twas sweet to hear her sing - ing That



ser - aph, ser-aph song, To hear her singing that sweet,sweet song.
ser - aph, ser-aph song, To hear her singing that sweet,sweet song.

J. Hogg.

Andante.

A. R. Gauß.

cresc.

mf

1. Bird of the wil-der-ness, Blithesome and cumberless, Sweet be thy
2. O'er fell and fountain sheen, O'er moor and mountain green, O'er thered

dim.

mat - in o'er moorland and lea! Em-blem of hap - pi-ness,
streamer that her - alds the day, O - ver the cloud - let dim,

Blest is thy dwelling place. Oh! to a - bide in the des - ert with
O - ver the rain-bow's rim, Mu - si - cal cher-ub, soar,sing-ing, a -

p

thee. Wild is thy lay and loud Far in the down - y cloud,
way. Then, when the gloaming comes Low in the heath-er blooms,

cresc. *dim.*

Love gives it en - er - gy, love gave it birth. Where, on thy
Sweet will thy wel - come and bed of love be. Em-blem of

mf *f*

dew - y wing, Where art thou jour-ney-ing? Thy lay in heav-en, thy
hap - pi-ness, Blest is thy dwell-ing-place. Oh! to a - bide in the

mf

love on earth. } Bird of the wil - der-ness, Blithesome and
des-ert with thee. }

cum - ber-less, Oh! to a - bide in the des - ert with thee.

Now is the Month of Maying.

German.

1. Now is the month of May-ing, La, la, la, la, la, la;
2. The spring, clad all in gladness, La, la, la, la, la, la;
3. Fie! then, why sit ye mus-ing, La, la, la, la, la, la;

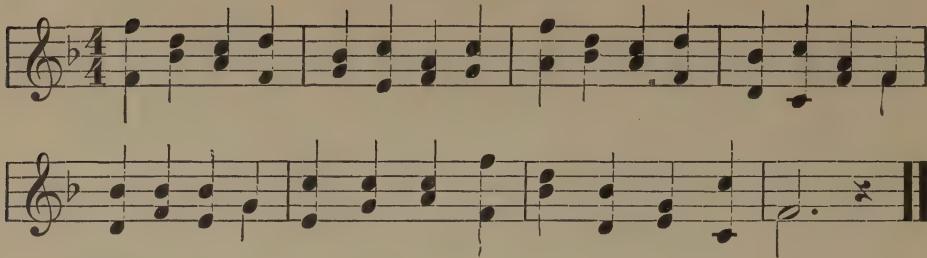
When mer - ry lads are play-ing, La, la, la, la, la, la;
Doth laugh at win - ter's sad-ness; La, la, la, la, la, la;
Youth's sweet de-lights re - fus - ing, La, la, la, la, la, la;

And lass - es, too, are danc-ing, And steeds are gai-ly pranc-ing;
The mer - ry brooklet sounding, And ver-dure all a - bound-ing;
Be mer - ry in the time of spring, And let us gai - ly dance and sing;

Now is the month of May - ing, Now is the month of

May - ing. La, la, la, la, la, la, la, la, la, la.

A Suggestive Study.



A Hunting Song.

Sir Walter Scott.

Allegro. mf

C. T. Bretzner.

1. Waken, lords and la - dies gay, On the mountain dawns the day,
 2. Waken, lords and la - dies gay, The mist has left the mountain gray,
 3. Louder, louder chant the lay, "Wa - ken, lords and la - dies gay,"

*Allegro.**cresc.*

All the jol - ly chase is here With hawk and horse and hunting spear;
 Spring-lets in the dawn are steaming, Diamonds on the brake are gleaming,
 Tell them,youth and mirth and glee, Run a course as well as we.

cresc.

A Hunting Song.

113

cresc.

mf

Hounds are in the couples yelling, Hawks are whistling, horns are knelling,
For-est-ers have bu - sy been To track the buck in thicket green.
Time, stern huntsman, who can balk, Stauch as hound, and fleet as hawk?

cresc.

f

dim.

f

Mer - ri - ly min - gle, min-gle they. Wa - ken, lords and la-diesgay.
Now we come to chant our lay, "Wa - ken, lords and la-diesgay."
Think of this, and rise with day, Gen - tle lords and la-diesgay.

Studies.

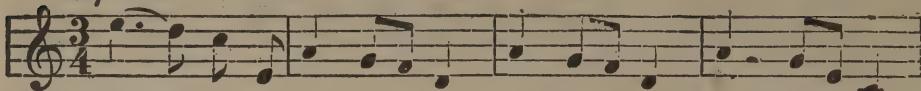
I.

II.

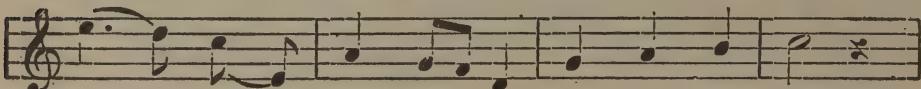
Mountain Song.

Translated from the German, by H. G.
mf Andante.

Folksong.



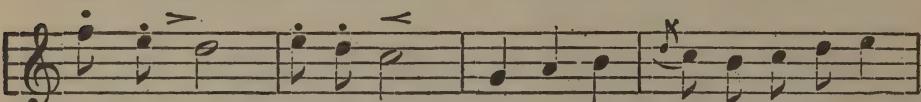
1. Up on the moun - tain high Where the white clouds float by,
2. Sun - shine is bright-er there, Sweet - er the cool clear air,
3. Up on the moun - tain high Wan - der - ing joy - ful - ly,



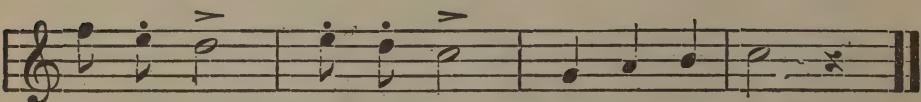
Where the sun laughs in glee, There would I be.

Fresh - er the breez - es blow O - ver the snow.

Seek - ing the paths I love, High, high a - bove.



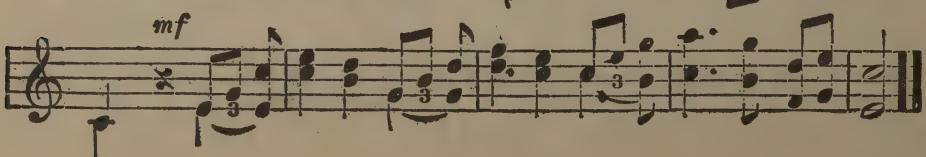
La la la, la la la, la la la la la la la,



la la la, la la la, la la la la.

A Song of the Hills.

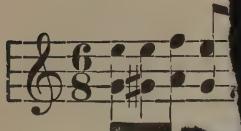
Old German.



I.



II.



III.



IV.



G. Tyson-Wolff.



like a sud-den
any a field and
sing my swimming



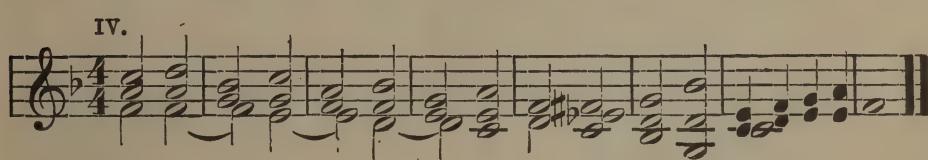
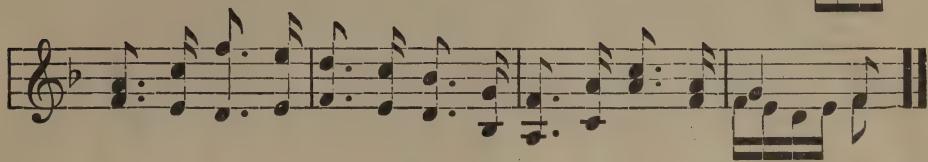
er down a
ow-weed and
my sandy



, In lit-tle sharps and
To join the brimming
To join the brimming

tempo





Hoffmann von Fallersleben.
Lento, dolce.

Graben-Hoffmann.

1. Oh! field and wood were passing fair :To-day, a - las ! the world is bare, The
 2. No care we know, but joy and ease ;Our roof the tent-ing for-est trees ;We
 3. But now our homes are roofless quite,The summer yields to winter's night, And
- Lento.*

p dolce.

summer's gone from hill and plain, And aft - er glad-ness fol-lows pain, And
sang a - way the hap-py spring, The wood - land loved to hear us sing, The
we poor, joy - less pil-grim band Must seek a home in stran-ger land, Must

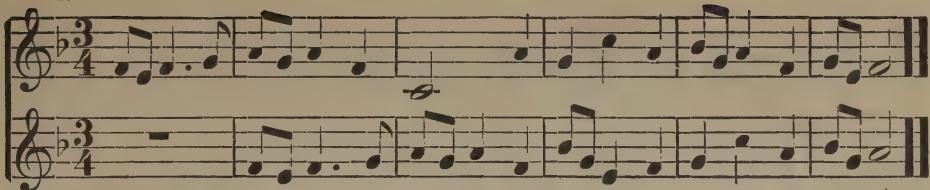
rall.

aft-er gladness follows pain.
wood-land loved to hear us sing.
seek a home in stranger land.

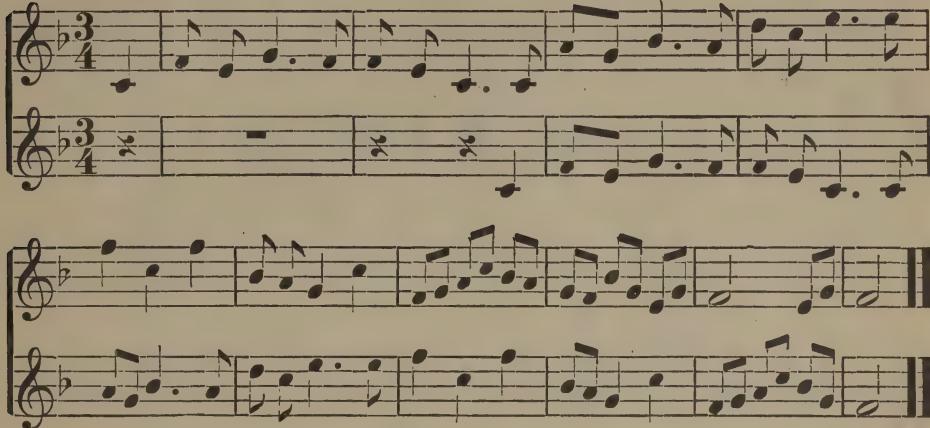
rall.

a tempo

I.



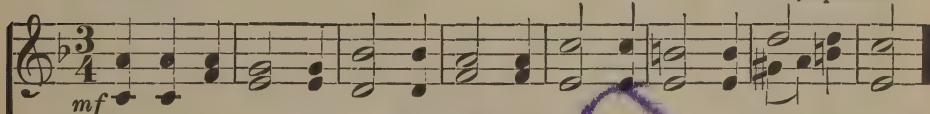
II.



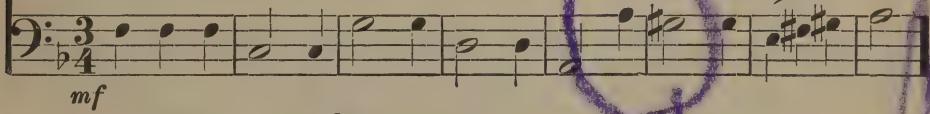
The Praise of God.

Wordsworth.

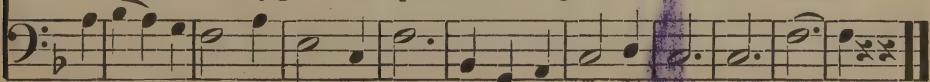
G. Jaspersen.



1. Up to the throne of God is borne The voice of praise at ear - ly morn,
2. Each field is then a hallowed spot, An al - tar then in each man's cot,



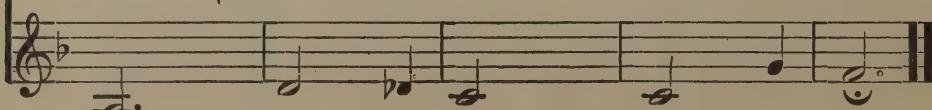
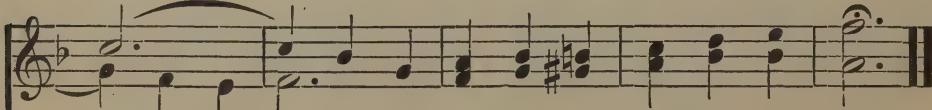
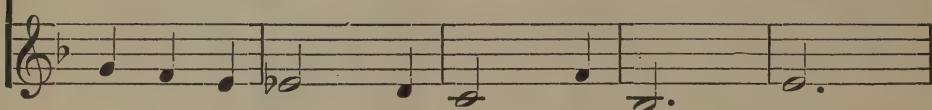
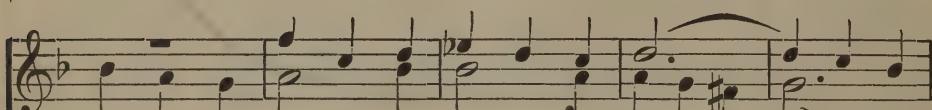
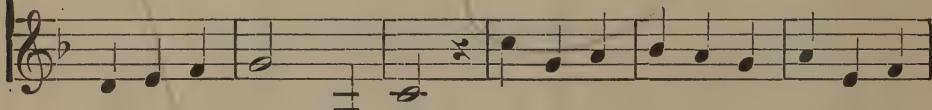
And He accepts the punctual hymn Sung as the light of day grows dim.
A church in ev-'ry grove that spreads Its living roof a-bove our heads.



I.



II.



Farmer and Finch.

121

Friedrich Guell.

Allegro.

G. Tyson-Wolff.

mf

1. Farm - er boy, farm - er boy,
 2. Farm - er boy, farm - er boy,
 3. Pray,.. come in.... and

*Allegro.**mf sempre staccato*

tick, tick, tack, Gold - en treas - ure sack on sack
 tick, tick, tack, May you ne'er good har - vest lack.
 eat your fill, Peck - ing here and there at will.

Lies up - on your thresh - ing-floor, Wheat and oats a
 Let me in, for corn and wheat I've been told are
(Omit. Go to last ending.)

p

good - ly store. Farm - er boy, farm - er boy, tick, tick, tack,
won-drous sweet. Farm - er laughs, "Now, have a care,

cresc.

Let me fol - low in your track, Much I love you, love to see
Flails are fall - ing ev - 'ry-where. Pray come in, but wa - ry be,

cresc.

Last ending.

cresc.

Flails a-threshing mer-ri - ly.

Lest some harm should come to thee." Hunger still'd and threshing done,

*rit.**cresc.*

Fly a-way at set of sun, Fly a-way at set of sun;

f

sempre dim. *poco rit.*

Farmer boy, farmer boy, Tick, tick, tack, Tick, tick, tack.

sempre dim. *poco rit.*

The Spider and the Fly. ROUND FOR THREE VOICES.

W. G. McNaught.

1 Allegretto.

p "Will you come in-to my par - lor?" said the spi-der to the fly,

2

" 'Tis the pret-ti-est, snuggest lit-tle par - lor that ev-er you did spy."

3

"Not to-day, thanks, Mister Long-shanks, I've oth - er fish to fry."

Translated from the German.

Andante.

Rheinberger.

p

1. Fath - er dear, I fain would thank Thee For my long, refreshing
 2. All that I to - day am do - ing, Help me, Lord, to do for

Andante.

sleep, And the watch that Thou did'st keep, While I slumbered soft and
 Thee, May I kind and help - ful be, On - ly good in oth - ers

mf

deep, O'er Thy child so lov - ing - ly, So lov - ing - ly.
 see, Try to serve Thee faithful - ly, Serve Thee faith - ful - ly.

f

p

p

Studies from "Morning Prayer."

125

I.

Musical score for Study I, consisting of four staves of music in common time (indicated by '3/4') and G major (indicated by a sharp sign). The first staff contains eighth-note pairs and sixteenth-note pairs. The second staff contains eighth-note pairs and sixteenth-note pairs. The third staff contains eighth-note pairs and sixteenth-note pairs. The fourth staff contains eighth-note pairs and sixteenth-note pairs.

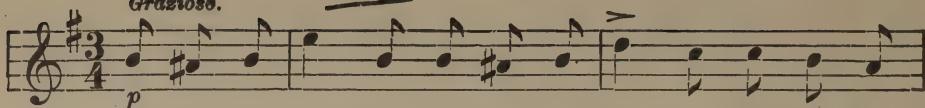
II.

Musical score for Study II, consisting of four staves of music in common time (indicated by '3/4') and G major (indicated by a sharp sign). The first staff contains eighth-note pairs and sixteenth-note pairs. The second staff contains eighth-note pairs and sixteenth-note pairs. The third staff contains eighth-note pairs and sixteenth-note pairs. The fourth staff contains eighth-note pairs and sixteenth-note pairs.

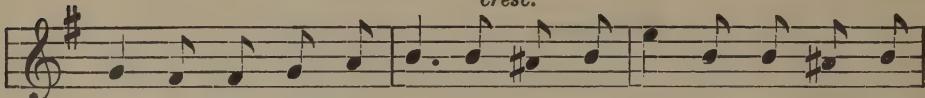
III.

Musical score for Study III, consisting of two staves of music in common time (indicated by '3/4') and G major (indicated by a sharp sign). The first staff contains eighth-note pairs and sixteenth-note pairs. The second staff contains eighth-note pairs and sixteenth-note pairs.

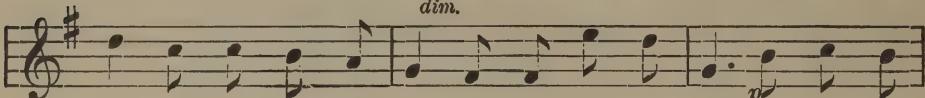
A. Kruse.

Grazioso.

1. Sweet flow-ers bloom-ing, the air per-fum - ing, Grow in my
2. In sun - ny weath - er here play to - geth - er Two lit - tle

cresc.

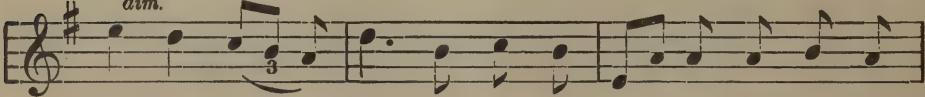
gar-den, all bright and gay; From lil - y slen - der and vio - let
cou-sins, so good and dear. They pluck the flow-ers, and gar - den

dim.

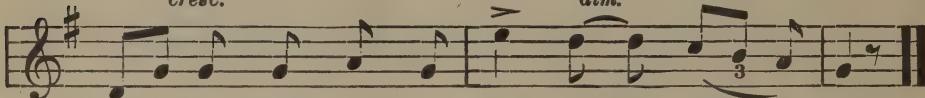
ten - der Sweet in-cense ris - es the live-long day. There crimson
bow-ers Grow green - er, glad-der when they are near. The tree gives

cresc.

ros - es, the fra - grant po - sies, And dai - sies
cher - ries, the bush yields ber - ries, The gar - den

dim.

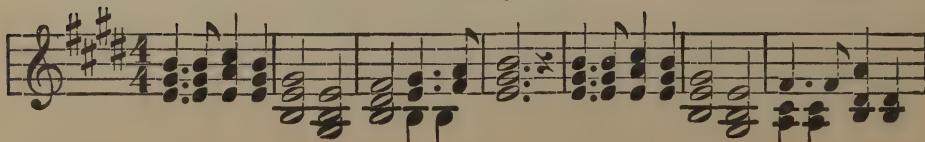
white, the place a - don; Here pur - ple pan - sies that bring sweet
bed calls stay, oh! stay; While rob - in dar - ing, his red vest

cresc.

fan - cies, And rue, and tan - sy, fresh each morn
wear - ing, The ripe fruit shar - ing, in song doth pay.

A Study.

C. Malan.



A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of eighth-note chords and sixteenth-note patterns.

In the Forest.

Th. Souchay
Tranquillo.

H. M. Schietterer.

A musical score for 'The Forest Temple' by J. S. Bach. The score consists of two staves of music in G major, 4/4 time, featuring a soprano and basso continuo. The vocal part begins with a forte dynamic (f) and includes lyrics in both English and Latin. The basso continuo part is shown below with its own dynamic markings.

best. I feel that God is near me When here I sit at
praise Float upward, upward ev - er Thro' all the sum-mer

A musical score page showing two measures of music for orchestra. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (f) and consists of eighth-note chords in the bassoon, cello, and double bass. Measure 12 begins with a piano dynamic (p) and continues the eighth-note chords. The score includes various woodwind and brass parts.

rest. While fragrant incense ris - es And floats aloft like pray'r The
days, And Nature's solemn sermons They follow praise and song. Ah!

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is A major (three sharps). Measures 11 and 12 are shown, featuring eighth-note patterns and rests.

chor-is - ters' sweet sing - ing Fills all the perfumed air, The
Na - ture! blessed preach-er! Thy sermon's ne'er too long, Ah!

chor - is - ters' sweet sing - ing Fills all the per - fumed arr.
Na-ture! bless-ed preach-er! Thy ser - mon's ne'er too long.

The After-Beat Note.

NOTE TO TEACHER.—These exercises may be written on the blackboard for illustrations in any key. The lines of each exercise should be practiced first together and then the lines containing the after beats should be sung separately.

I.

II.

III.

IV.

The After Beat note illustrated.

J. F. Lorraine.

Now We Are Met.

ROUND.

S. Webbe.

1 Andante.

2 Now we are met, let mirth a - bound, Now we are met, let mirth abound.

3 And let the catch, And let the catch, And let the catch and glee go round.

And glee go round, and glee go round, let the catch and glee go round.

Rebecca B. Foresman.
Andante.

L. Gruenberger.

mf

1. Behold the dust-y mil - ler,
2. "The world may call us dust - y,
3. "Perhaps we make a clat - ter,

Andante.

He is a jolly fel - low; Through -
Ha,ha,we're never rust - y. Turn
But Oh! what does it mat - ter? If

out the livelong day he sings, His voice above the mill-wheel rings, "There's
round, my wheel, turn round and round Un - til the corn and wheat are ground; No
you and I were always still The farmers could not find the mill; We

noth-ing worth the mind-ing, Good wheel, when you are grinding.

mat - ter what the weath-er,
are not worth the find - ing, Good wheel, we work to - geth - er.
Good wheel, unless we're grinding."

I.

Musical score for study I in G major, 3/4 time. The score consists of two staves. The first staff begins with a rest followed by a eighth note, then a series of eighth notes and sixteenth notes. The second staff begins with a rest followed by a eighth note, then a series of eighth notes and sixteenth notes. The music concludes with a final eighth note.

II.

Musical score for study II in G major, 3/4 time. The score consists of two staves. The first staff begins with a eighth note, followed by a series of eighth and sixteenth notes. The second staff begins with a eighth note, followed by a series of eighth and sixteenth notes. The music concludes with a final eighth note.

III.

Musical score for study III in G major, 3/4 time. The score consists of two staves. The first staff begins with a eighth note, followed by a series of eighth and sixteenth notes. The second staff begins with a eighth note, followed by a series of eighth and sixteenth notes. The music concludes with a final eighth note.

Payne.

Moderato.

dolce

cresc.

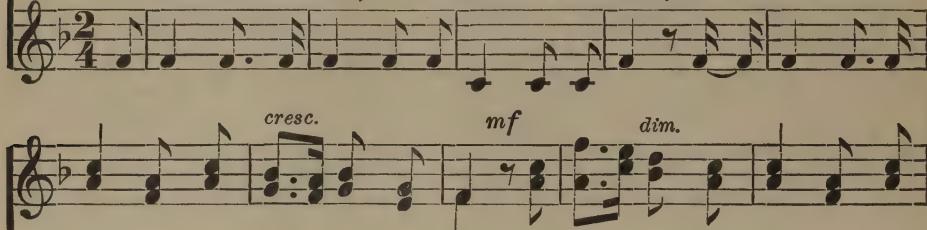
Irish.

dim.

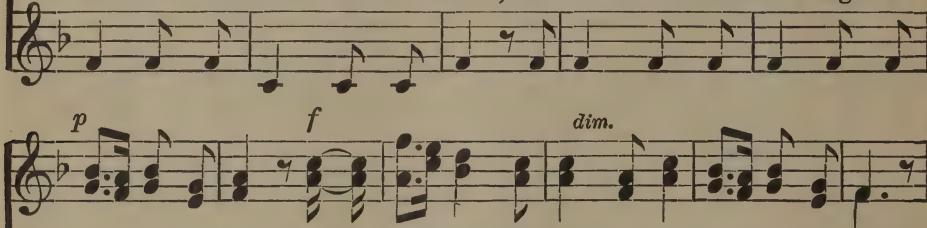
cresc.



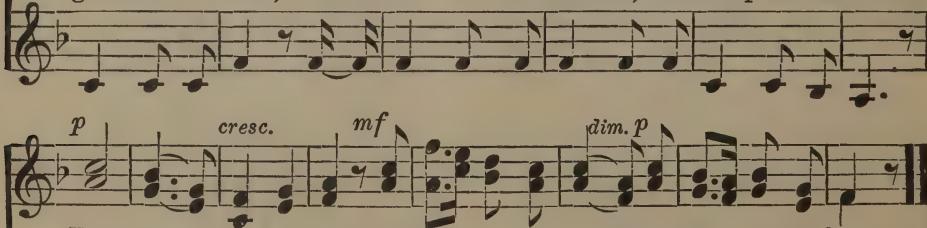
1. 'Mid pleasures and pal-a-ces tho' we may roam, Be it ev-er so
2. An ex-ile from home, splendor dazzles in vain; Oh! give me my
3. How sweet'tis to sit'neath a fond father's smile, And the cares of a
4. To thee I'll re-turn, o-ver bur-den'd with care; The heart's dearest



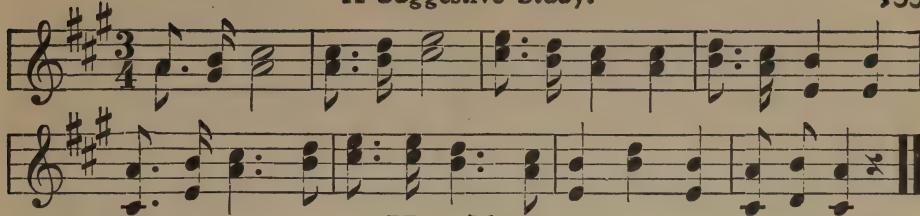
hum-ble, there's no place like home. A charm from the skies seems to
low - ly thatch'd cot-tage a - gain; The birds sing-ing gai - ly, that
moth-er to soothe and be - guile! Let oth - ers de - light'mid new
sol - ace will smile on me there; No more from that cot - tage a -



hal-low us there, Which, seek thro' the world, is not met with elsewhere.
come at my call, Give me them with the peace of mind dearer than all.
pleasures to roam, But give me, oh! give me the pleasures of home.
gain will I roam,—Be it ev - er so humble, there's no place like home.



Home, home, sweet,sweet home. There's no place like home,There's no place like home.

A. Heinrici.
Andante.

May Time.

più mosso

Polish.



1. { When the spring with magic finger Taps at earth's dark por-tal dreary,
Then, releas'd, the prison'd voices Sing their songs so sweet and cheery.
2. { Bird-lings car - ol sweetest music, Springtime's joy to us they're bringing,
And my heart obeys the summons In the wondrous song they're sing-ing.
3. { Sil-v'ry rain falls softly round us, Earth drinks deeply in her gladness,
And my soul, its life re-new-ing, Quite forgets the winter's sadness.

tempo primo

più mosso



Love - ly May, joy-ous May, Win - ter drear has pass'd a - way!

tempo primo

più mosso

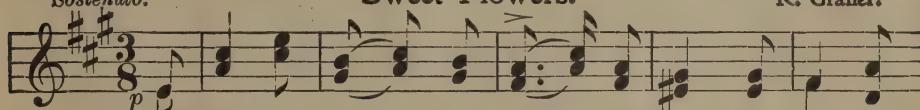


Love - ly May, joy-ous May, Win - ter drear has pass'd a - way!

Sostenuto.

Sweet Flowers.

R. Graner.



1. Sweet flow-ers bloom in the shel - ter'd glade, On sun - ny
2. The an - gels paint-ed their pet - als fair, For heav'n's own
3. Of them a nose-gay to moth-er I'll bring, They'll fill her
4. Be glad, grow strong, sweet moth - er mine, For flow'r's will

p rall.



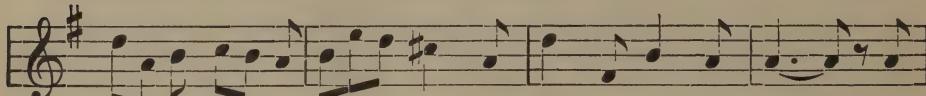
heights' neath the oak-tree's shade, On sun-ny heights' neath the oak-tree's shade.
col - or is gleaming there, For heav'n's own color is gleaming there.
room with the breath of spring, They'll fill her room with the breath of spring.
heal you and bright sunshine, For flow'r's will heal you and brightsunshine.

By permission of Harper and Brothers.
Allegretto.

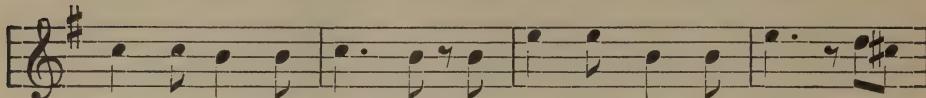
W. W. Gilchrist.



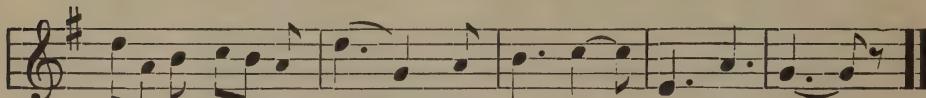
1. The sur-ly north wind's blowing His trumpet loud and shrill, And
2. For then he'll be the south wind, And he will wan-der back With



pil-ing high his snow-drifts A-long the na-ked hill. He's
ro-ses round his fore-head And ro-ses in his pack. He'll

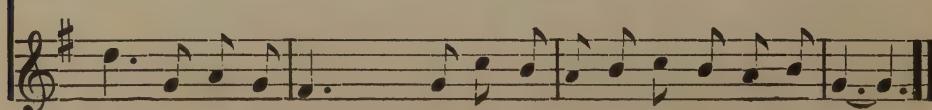
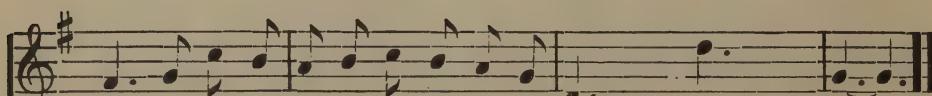
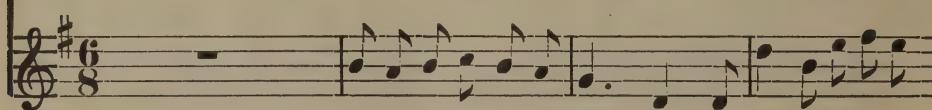


fly-ing mad-ly south-ward And soon his an-gry note Will
wave his flow-er trum-pet, And north bound, scatter free His



soft-en, and he'll doff His i-ci-cle broidered coat.
pack of dew-y flow-ers On moun-tain-side and lea.

A Canon.

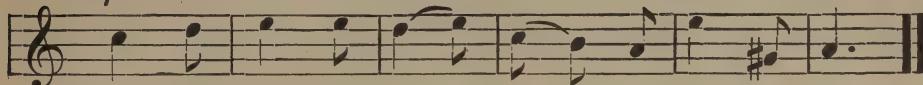


Tr. by Helen Goodrich.
p Andante. *cresc.*

Russian Folksong.



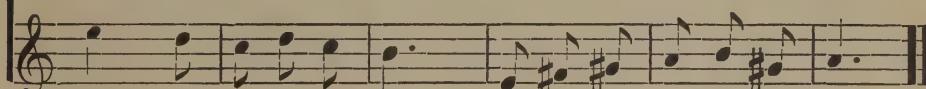
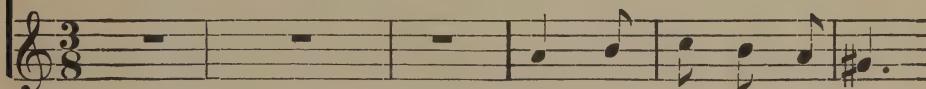
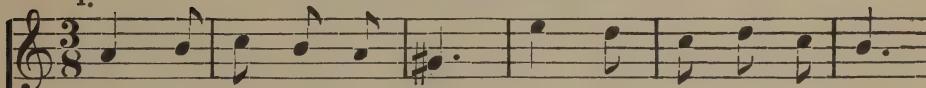
1. Once there lived a gnome Un - der - neath the hill;
2. All a - lone he dwelt, Work - ing day and night;
3. Shields and hel - mets, too, All of gold - en ore,
4. But his heart was sad, Sad as it could be;

*mf**cres.**dim.*

Piles of gold had he, Yet he had ne'er his fill.
Gold - en chains made he, Rings, and brace - lets bright.
Crowns of won-drous make Add - ed to his store.
All the day he sighed, And all, all night wept he.

Studies.

I.

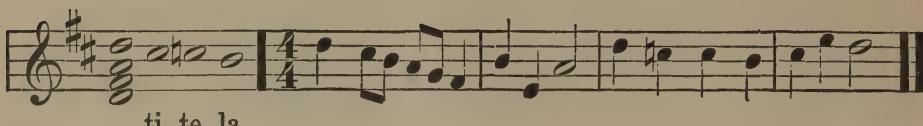
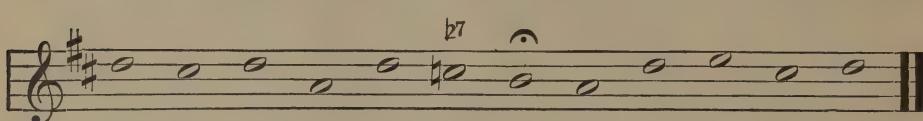
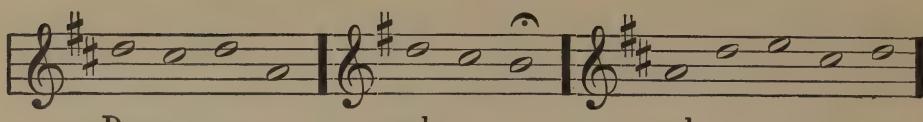


II.



III.

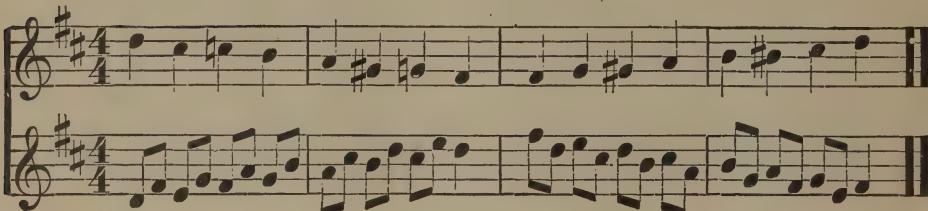




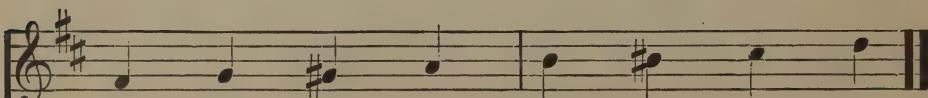
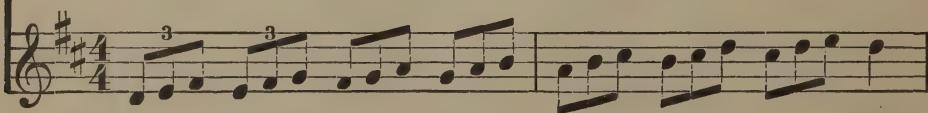
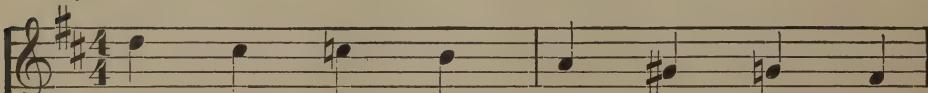
ti, te, la,

To be thoroughly mastered.

I.



II.



I.

II.

Hush-a-by, Baby.

Andante.

F. L. Lorraine. Arranged.

p Hush - a - by, ba - by, On the tree - top,

When the wind blows the cra - dle will rock, When the bough bends the

cra - dle will fall, And down comes ba - by, cra-dle and all.

A Spring Morning.

Dulken.

Vivace.

Graner.

1. How beau-teous, how love - ly, is ev - 'ry-thing here! The
 2. How glow the bright meadows with young ver-dure new! How
 3. How beau-teous, how love - ly, do all things ap-pear! The

mf

sun on the hill - side, the shade on the weir: Where
 fresh bloom the flow - 'rets be - span - gled with dew! The
 wa - ter-fall's mur - mur, the shade on the weir. On

through the bright crys - tal the fish - es are seen, Where
 ber - ry al - read - y is blush - ing in red; The
 all sides a - round us pure joys are un - furled, To

wave o'er the wa - ters the al - der - trees green.
 wheat - ear is smil - ing with prom - ise of bread.
 light with their ra - diance our path through the world.

f

A Riddle.

139

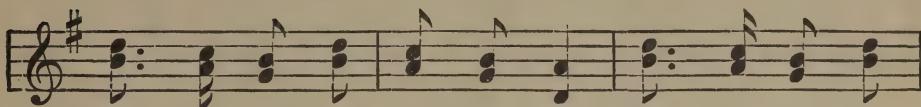
Folksong.



1. In deeps of gloom - y for - est he stands a - lone,
2. Up - on one leg he perch - es 'neath loft - y trees;



A man - i - kin with man - tle of crim - son on;
He wears a cap of black, nod - ding in the breeze.



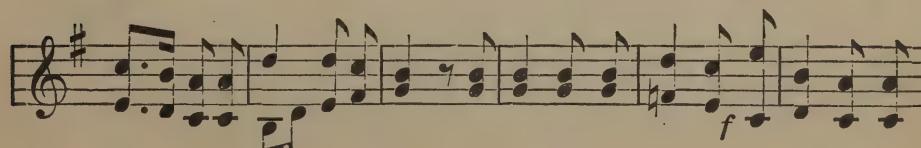
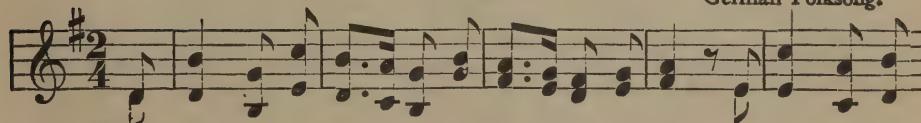
In his crim - son man - tle bright, still he stands from
Read my rid - dle, all who can.—Say, who is this



morn till night, Standing in the for - est still and lone.
ti - ny man, Standing in the for - est still and lone?

A Study.

German Folksong.



Autumn Song.

French Folksong.

Moderato.

cresc.

dim.

1. Soon down to earth will flut - ter The withered au-tumn leaves,
 2. And sad - der still and sad - der It grows o'er vale and hill,
 3. And when from off the branch-es The last dead leaf shall fall,

cresc.

dim.

The mead-ows all are emp - ty, And earth in si-lence grieves.
 The days be - gin to short - en, The nights are long and chill;
 When woods and fields lie si - lent Be -neath the win-ter's pall,

Where are the sum-mer flow - ers That once were bright and gay?
 The birds have all de - part - ed, 'To find an - oth - er spring;
 O heart! a-rouse thee quick - ly From thoughts so sad and drear,

cresc.

dim.

The frost has nipp'd them sad - ly, They've hid themselves a - way.
 Where high the sun is glow - ing They'll soon re-joice and sing.
 For thee there is no win - ter, Thy spring is ev - er near.

Studies.

I.

II.

The Little Workers.

141

*Julius Sturm.
Allegro. leggiero*

Carl Gramm.



1. The swal-low is a ma - son, A skill-ful workman he; To
2. The o - ri-ole's a weav - er, He weaves a cra - dle nest Where
3. Thus toil the cunning workmen, Their dwellings to com-plete Till



build his brown house ti - ny, He la - bors cease-less - ly. A
sleep his down - y ba - bies Be-neath their mother's breast; And
full are wood and mead-ow Of homes all fine and neat; But



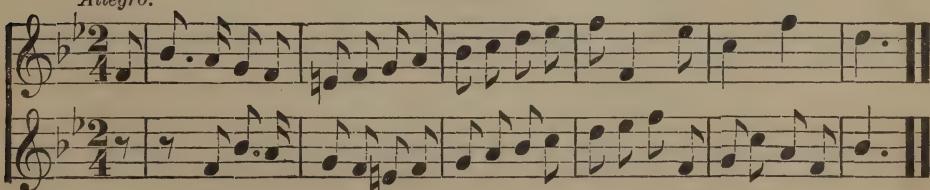
car-pen-ter is red - head Like all his kith and kin; They
brother Chip, the spar - row, His wondrous craft doth ply When
cuck-oo, la - zy gyp - sy, Laughs sly - ly, "see, my dear, What



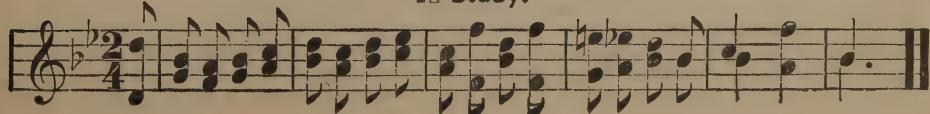
make the wood-land mer - ry With drill and ham-mer's din.
firm he shapes the bas - ket Where cal - low nest - lings lie.
need for us to both - er, So ma - ny nests are here?"

Allegro.

A Canon.



A Study.



1. A peal like thun - der calls the brave, With clash of sword and
 2. A hun - dred thousand hearts beat high, The an - swer flames from
 3. So long as blood shall warm our veins, While for the sword one
 4. The oath resounds, the wave rolls by, The ban - ners wave, ad-

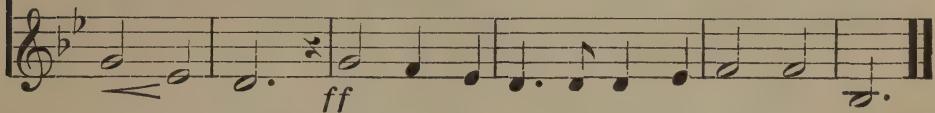
sound of wave, The Rhine, the Rhine, the Ger - man Rhine! Who
 ev - 'ry eye; The Ger - man youth de - vot - ed stand To
 hand re-mains, One arm to bear a gun, no more Shall
 vanced on high, The Rhine, the Rhine, the Ger - man Rhine! We

now will guard the riv-er's line?
 shield the ho - ly bor - derland. }
 foot of foe-man treat thy shore! } Dear Fatherland, no fear be thine, Dear
 all will guard the riv-er's line!

Fa - ther-land, no fear be thine, Firm stands the guard a-long, a -

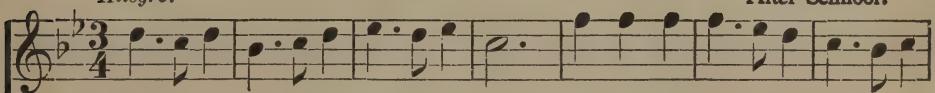


long the Rhine, Firm stands the guard a-long the Ger - man Rhine !

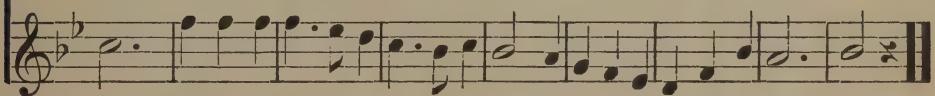
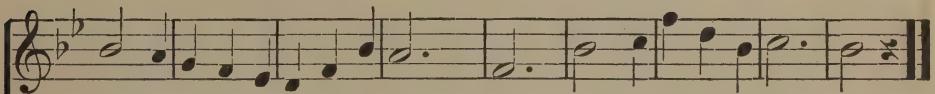
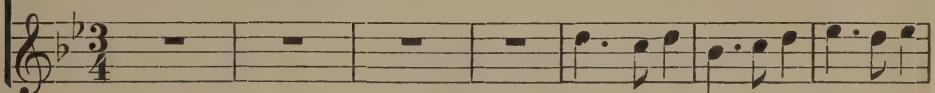


A Canon.

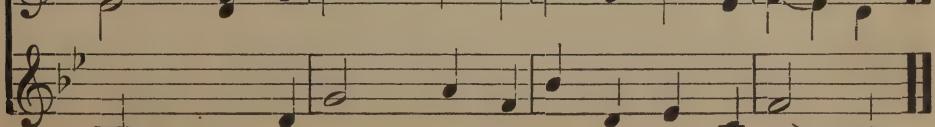
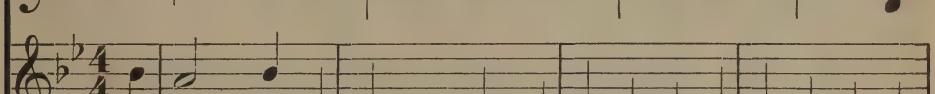
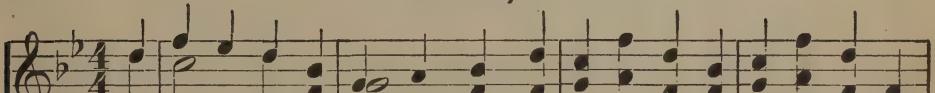
Allegro.



After Schnoor.



A Study.



E. W. Chapman.
By permission of Harper Bros.

Tschirch,

Moderato.

Musical score for 'Flowers for the Brave' by E. W. Chapman, arranged by Tschirch. The score consists of two staves: a treble clef piano/vocal staff and a bass clef piano staff. The key signature is B-flat major (two flats). The time signature starts at 3/4 and changes to 4/4. The vocal part begins with a piano introduction. The lyrics are as follows:

1. Once a-gain the flow'rs we ga - ther On these sa - cred mounds to
 2. But these brave men now are sleeping, While their deeds in mem'-ry

Moderato.

lay; O'er the tombs of fall - en her - oes Float the stars and stripes to -
 live, And the tri - bute we are bringiug 'Tis the nation's joy to

mf

day. From the mountain, hill, and val - ley Is - sued
 give. Bring bright flow'rs the graves to gar - land, Let the

mf

forth a no - ble throng, With he-ro - ic va-lor fighting Till was
sweet - est mu-sic rise, Let the stars and stripes be waving O'er their

heard the vic - tor's song, Till was heard the vic - tor's song.
gen'-rous sac - ri - fice, O'er their gen'-rous sac - ri - fice.

A Study.

Moderato.

Augustin Harder.

I Know Not Which I Love the Most.

Con moto.

Attenhofer.

1. I ... know not which I love the most, Nor which the comeliest
 2. The pan - sy in her pur - ple dress, The pink with cheek of
 3. For I love and prize you one and all, From the least low bloom of

Con moto.

shows, The tim - id, bash - ful vi - o - let, Or the
 red, Or the faint, fair he - lio - trope who hangs, Like a
 spring To the lil - y fair, whose clothes outshine The

roy - al-heart - ed rose,
 bash - ful-maid, her head,
 rai - ment of a king,

Or the roy - al-heart - ed rose.
 Like a bash - ful maid, her head.
 The rai - ment of a king.

*dim. e rall.**dim. e rall.**pp*

Andantino.
Rheinberger.

Spirit of the Summer-Time.

Wm. Allingham.

Andante.

Old Irish Folksong.

1. { O spir-it sweet of sum - mer-time, } The swal-low from her
 Bring back the ros - es to the dells, }
 2. { Bring back the singing, bring the scent } Oh ! bring a-gain my
 Of mea-dow lands at dew - y prime; }

dis - tant clime, The hon - ey bee from drow - sy cells.
 heart's con-tent, Thou spir - it sweet of sum - mer-time.

The Ploughboy.

1 *Allegro moderato.*

ROUND.

W. W. Pearson.

The musical score consists of six staves of music in common time with a key signature of four sharps. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic (*mf*). The lyrics are integrated into the music, appearing below the notes. The lyrics are:

1 This is the way the plough - boy goes:
 2 This is the way the farm - er goes:
 3 This is the way the hunt - er goes: a -
 jog - trot, jog - trot, jog - trot a - long.
 can - ter, so.
 gallop, a-gallop, a - gallop, a-gallop, a - gallop, a-gallop, a - way.

A Study.

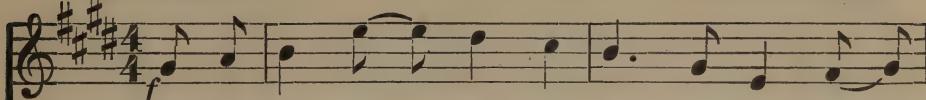
Schulz.

A musical study consisting of four staves of music in common time with a key signature of four sharps. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note patterns.

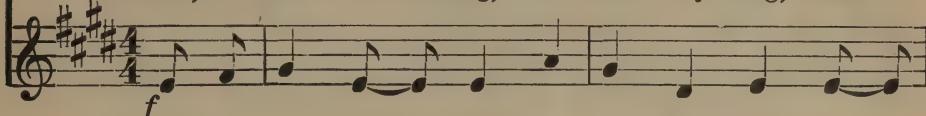
Hurrah for the Flag.

149

W. W. Gilchrist.

Andante marziale.

1. There are ma - ny flags in ma - ny lands, There are
 2. We shall al - ways love the "Stars and Stripes," And we
 3. Then, hur-rah for the flag, our coun - try's flag, Its

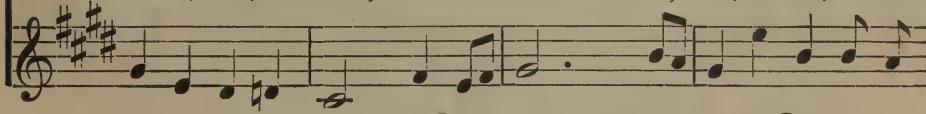


flags of ev - 'ry hue, But there is no flag, how-ev-er grand, Like our
 mean to be ev - er true To this land of ours and the dear old flag, The
 stripes and white stars too ! There is no flag in an - y land Like our

own "Red, White, and Blue"
 Red, the White, and Blue"
 own "Red, White, and Blue"

own "Red, White, and Blue," Like our own
 Red the White, and Blue, To the Red,
 own "Red, White, and Blue," Like our own

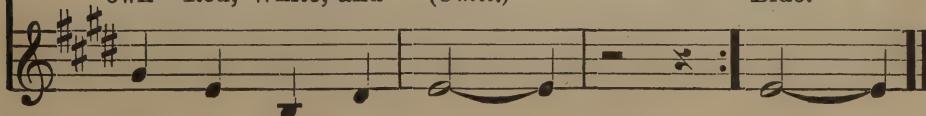
"Red, White, and Blue," Like our
 the White, and Blue, To the
 "Red, White, and Blue," Like our

1
1, 2 v.2
3 v.

own "Red, White, and Blue."
 Red, the White, and Blue.
 own "Red, White, and

Blue."
 Blue.
 (Omit.)

Blue."



Nathan Haskell Dole.
Allegro.

Carl Wilhelm.



1. When May her verdant carpet spreads O'er all the northern land,
2. The rose may flaunt her roy-al red, The lil - y stand in pride;



A my-riad blossoms lift their heads And smile on ev - 'ry hand :—
The vio - let hides her pret-ty head, Nor wish-es to be spied;



Then thro' the mead-ow by the brook The vio - lets crowd each
And yet her fragrance thrills the air, Her beau - ty is so



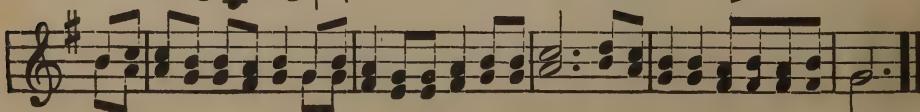
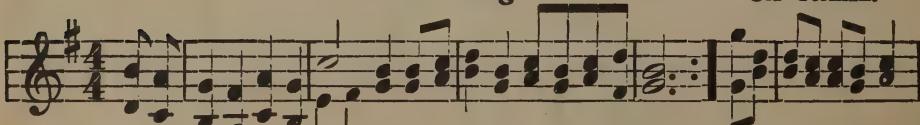
sun - ny nook And mod - est - ly and sweet - ly Their
sweet and rare That ev - 'ry mod - est maid - en Her
And mod - est - ly and sweet-ly
That ev - 'ry mod-est maid - en



love - ly blue eyes look, Their love - ly blue eyes look.
love - li - ness would share, Her love - li - ness would share.

A Song.

Old German.



Andante sostenuto.

pp

1. The ev'ning bells sound clearly, They call the vale to rest; A-
 2. The moon roves softly, glid - ing Her heav'nly path a - long, The

pp

round falls night's soft still- ness, The sun sinks in the west. A
 plan - ects pass her greet - ing, But hush-ed is their song. And

f

pp

A ho - ly
 And sooth'd by

cresc.

ho - ly silence keeping, The stars watch nature sleeping. She's come in silver
 sooth'd by seraph voic-es, In - eace the earth re - joic - es. She's come in silver

cresc.

si - lence keeping, The stars watch nature sleeping.
 se - raph voic-es, In peace the earth re - joic - es.

cresc.

f

ff

pp

pp

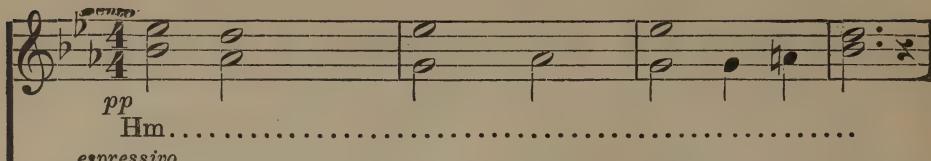
light, She's come in silver light, The qui-et night, the qui-et night.

cresc.

ff

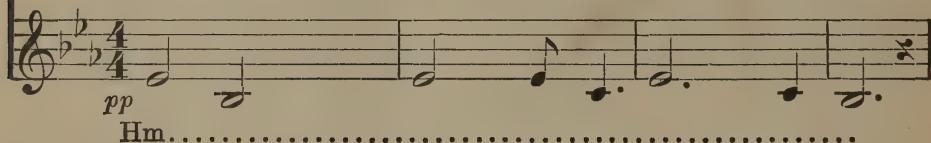
pp

pp

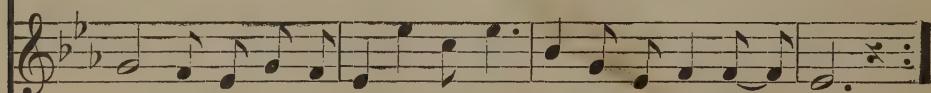


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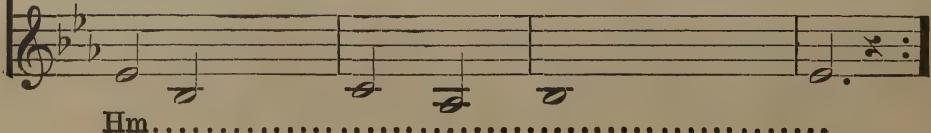
- p*
1. { 'Way down up-on de Swa - nee rib - ber, Far, far a - way,
All up and down de whole cre - a - tion Sad - ly I roam,
 2. { All round de lit - tle farm I wan - dered When I was young,
When I was playing with my brud - der Hap - py was I;
 3. { One lit - tle hut a - mong de bush - es, One dat I love,
When shall I hear de bees a - hum - ming All round de comb?



Hm.....



Dere's wha' my heart is turning ebber, Dere's wha' de old folks stay. }
 Still long-ing for de old plan-ta-tion And for de old folks at home. }
 Den ma-ny happy days I squander'd, Many de songs I sung; }
 Oh! take me to my kind old mudder, Dere let me live and die. }
 Still sad - ly to my mem'ry rush-es, No matter where I rove. }
 When shall I hear de ban-jo tumming Down in my dear old home? }



Hm.....

'Way Down Upon de Swanee Ribber.

153

CHORUS.

All de world am sad and drear-y Eb - 'ry-where I roam;

Oh ! darkies, how my heart grows weary Far from de old folks at home !

Farewell to Summer.

F. L. Ritter.

Moderato.

Sum-mer, take your last fare-well, Autumn's frost has found us,

Soon the with-ered leaves will lie On the earth a-round us,

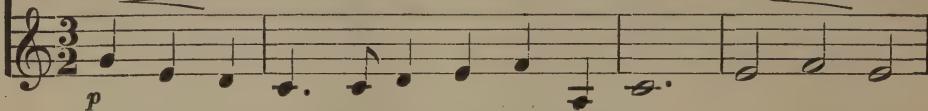
Soon the withered leaves will lie On the earth a-round us.

J. H. Newman.
Andante.

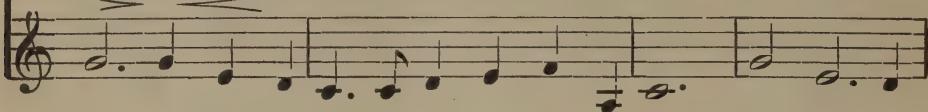
J. B. Dykes.



1. Lead, kind-ly light, a-mid th'en-cir-cling gloom Lead Thou me
2. I was not ev - er thus, nor pray'd that Thou Shouldst lead me
3. So long Thy pow'r has blest me, sure it still Will lead me



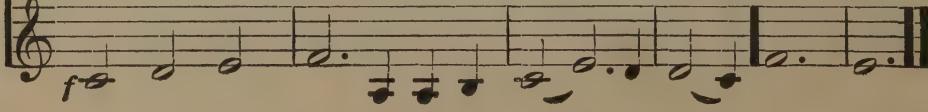
on; The night is dark, and I am far from home, Lead Thou me
on; I loved to choose and see my path, but now Lead Thou me
on O'er moor and fen, o'er crag and tor-rent till The night is



on, Keep Thou my feet; I do not ask to see
on. I loved the gar - ish day; and, spite of fears,
gone, And with the morn those an-gel fa - ces smile,



The dis - tant scene, one step e - nough for me. A - men.
Pride rul'd my will: re-member not past years. A - men.
Which I have lov'd long since, and lost a - while. A - men.

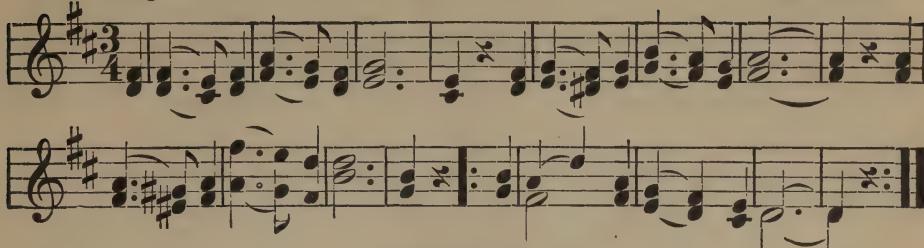


A Song.
(EVENING.)

155

Tranquillo.

Dieffenbach.



Celia Thaxter.
By permission of Houghton Mifflin & Co.

Sweet May.

C. A. Kern.

Allegretto.

1. Oh! the fragrance of the air With the breathing of the flow'rs!
2. Oh! the mel-low dip of oars Thro' the dreamy aft - er - noon!

Oh! the isles of cloud-lets fair, Shining aft - er balm - y show'rs!
Oh! the waves that clasp the shores, Chanting one de - li - cious tune!

mf

Oh! the freshly rip-pling notes! Oh! the warbling, loud and long,
Wears the warm, enchanted day To the last of its rich hours,

f

p

From a thousand gold - en throats! Oh! the southwind's tender song!
While my heart, in the sweet May, Buds and blossoms with the flow'rs.

A Study.

I.

Ah.....

II.

Ah.....

III.

Ah.....

IV.

Ah.....

V.

Ah.....

Allegro.

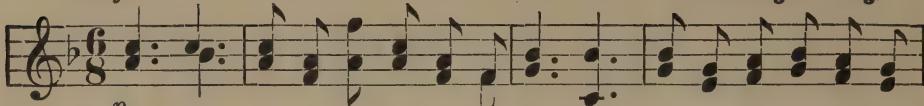
W. A. Mozart.

A b c d, e f g h i j k l m n o, k l m n
 op q, k l m n o p q r s t u v w x y and z.
 A b c d e f
 - - - - A b c d e f
 h i j k l m n o, k l m n o p q,
 g h i j k l,
 k l m n o p q, r s t u v w x y and z.
 y and z.

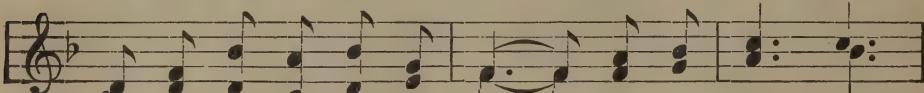
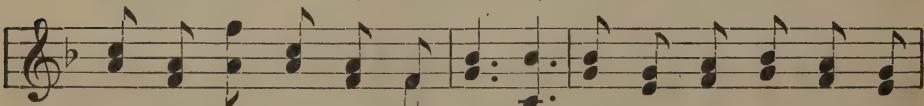
Oh! Dear! What Can the Matter Be?

Allegro.

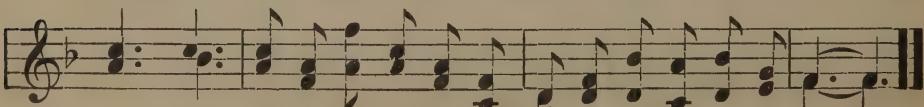
Old English Song.



1. 2. Oh! dear! what can the matter be? Dear! dear! what can the matter be?

Oh! dear! what can the matter be? Johnny's so long at the fair. 1. { He
2. { Hepromised to buy me a fair-ing should please me, And
promised to bring me a bas-ket of po-sies, Athen for a smile, Oh! he vow'd he would tease me; He
gar-lan-d of lil-ies, a gar-lan-d of ro-ses, A
cresc.promised he'd bring me a bunch of blue rib-bons To
lit-tle straw hat to set off the blue rib-bons Thattie up my bon-ny brown hair. } And its Oh! dear!
tie up my bon-ny brown hair. }

what can the mat-ter be? Dear! dear! what can the mat-ter be?



Oh! dear! what can the matter be? John-ny's so long at the fair.

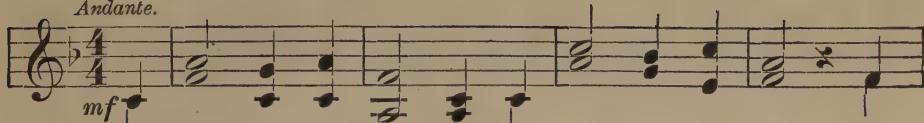
A Vow.

159

From the German of Massmann.

Folksong.

Andante.



1. I've pledged my - self faith - ful, With heart and with hand, To
2. Thy flag I will hon - or Wher-e'er I may be; The
3. No mat - ter what trou - ble May vex me or fret, My

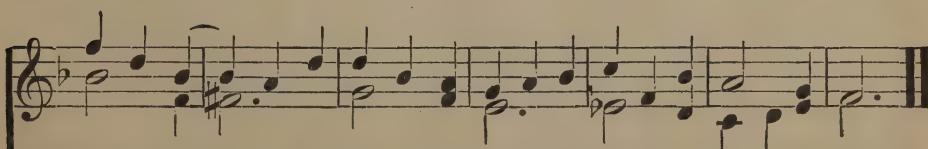
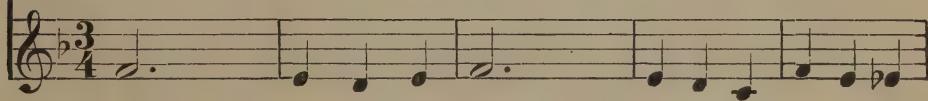


thee, my own Coun - try, My dear na - tive land, To
flag of my Coun - try, The flag of the free, The
vow to my Coun - try I'll nev - er for - get, My

dim.

thee, my own Coun - try, My dear na - tive land.
flag of my Coun - try, The flag of the free.
vow to my Coun - try I'll nev - er for - get.

A Study.



Hopkinson.

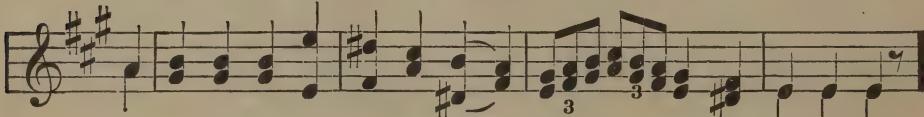
Phyla.

Alla marcia.

1. Hail! Columbia, hap-py land, Hail! ye heroes, heav'n-born band,
2. Immortal patriots, rise once more, Defend your rights, defend your shore,
3. Sound, sound the trump of fame; Let our own Washington's great name
4. Behold! the chief who now commands, Once more, to serve his country, stands,



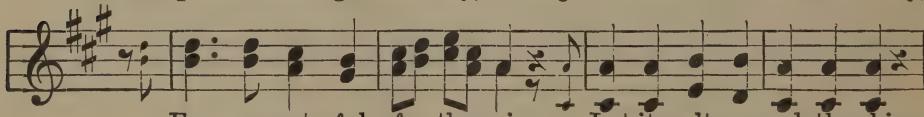
Who fought and bled in freedom's cause, Who fought and bled in freedom's cause,
 Let no rude foe with impious hands, Let no rude foe with impious hands
 Ring thro' the world with loud applause, Ring thro' the world with loud applause;
 The rock on which the storm will beat, The rock on which the storm will beat.



And when the storm of war was gone En - joy'd the peace your valor won.
 In - vase the shrine where sacred lies Of toil and blood the well-earn'd prize.
 Let ev - ry clime, to freedom dear, Lis - ten with a joy - ful ear.
 But, sound in vir - tue, firm and true, His hopes are fix'd on heav'n and you.



Let in-de-pen-dence be our boast, Ev - er mind - ful what it cost,
 While off'ring peace sin - cere and just In heav'n we place a man - ly trust
 With equal skill, with God-like pow'r He governs in the fear - ful hour
 When hope was sinking in dismay, When glooms obseur'd Columbia's day,



Ev - er grate - ful for the prize; Let its altar reach the skies.
 That truth and justice will prevail And ev - ry scheme of bondage fail.
 Of hor - rid war, or guides with ease The happier times of honest peace.
 His stead - y mind, from changes free, Resolv'd on death or lib - er - ty.



Firm, u - nit-ed let us be, Rally-ing round our lib - er - ty.



As a band of broth-ers join'd, Peace and safe-ty we shall find.

A Song.

(MAY TIME.)

Vivace.

German Air.

Musical notation for "A Song." in G major, 3/4 time. It includes dynamics like *mf*, *cresc.*, and *f*.

A Study.

Moderato.

Folksong.

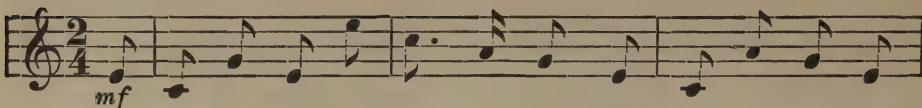
Musical notation for "A Study." in F major, 3/4 time. It consists of two staves of music.

Nutting Song.

Emily Huntington Miller.

Allegretto.

Arranged from Albert Voelkerling.



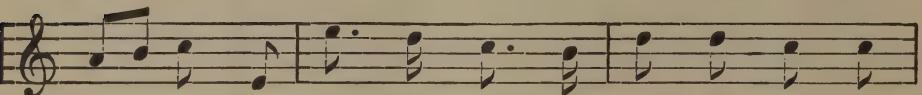
1. Who has no sun-shine in his heart May call the au-tumn
2. The yel-low moon is clear and bright, The si-lent up-land
3. Hur-rah! the nuts are drop-ping ripe In all the wild wood



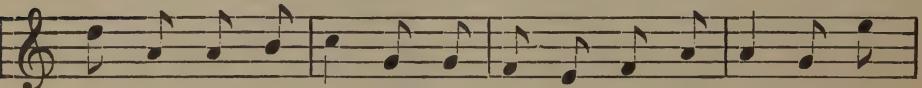
so-ber; But boys, with pulses leaping wild, Should love the brown Oc-lighting; The mead-ow grass is crisp and white, The frosts are keen and bow-ers; We'll climb as high as squirrels go, We'll shake them down in



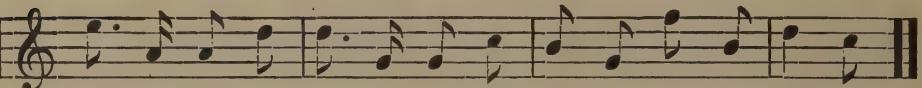
to-ber. A-long the lake and on the hill, The rud-dy oaks are bit-ing; A shining moon, a frost-y sky, A gust-y morn to showers. When heads are gray and eyes are dim We'll call the autumn



glow-ing, And mer-ry winds are out by night, Thro' fol-low,—To drive the with-ered leaves a-bout And so-ber; But now, with life in ev'-ry limb, We



all the for-ests blow-ing, Thro' all the for-ests blow-ing, And heap them in the hol-low, And heap them in the hol-low, To love the brown Oc-to-ber, We love the brown Oc-to-ber, But



mer-ry winds are out by night, Thro' all the for-ests blow-ing, drive the withered leaves a-bout And heap them in the hol-low. now, with life in ev'-ry limb, We love the brown Oc-to-ber.

Hunting Song.

163

Harder.

f Allegro.

Musical score for 'Hunting Song' in 6/8 time. The score consists of five staves of music. The first four staves are in common time (indicated by a 'C'). The first staff begins with a dynamic of *f*. The second staff has a dynamic of *p*. The third staff has a dynamic of *pp*. The fourth staff has a dynamic of *f*. The fifth staff concludes the section. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. Measures 1-4 are grouped by a bracket under the first four staves. Measures 5-6 are grouped by a bracket under the fifth staff.

Studies.

Three studies for piano in 4/4 time. Each study is composed of two staves of music. Study I starts with a dynamic of *f*. Study II starts with a dynamic of *p*. Study III starts with a dynamic of *p*. The music consists of eighth and sixteenth notes, with some rests. Measures are separated by vertical bar lines. Measures 1-4 are grouped by a bracket under each study's first staff. Measures 5-6 are grouped by a bracket under each study's second staff.

The Brownie.

Graben-Hoffmann.

mf

1. Did you e'er hear the tale of the Brow
nie That
2. The poor and the sick and the lone
ly, That
3. And now the good folk of Mul - gaw
ney Set
4. No love for the la - zy had Brow
nie, And

Allegro moderato.

p legato

lives in the vale of Mul - gaw - ney? The won - der of country and
dwelt in the vale of Mul - gaw - ney, Had nev - er a friend like the
forth dain - ty dish - es for Brow - nie, Or made him a bed soft and
such as a - bode in Mul - gaw - ney, Were pinch'd black and blue by the

Omit, when sung without piano.

town he.
Brow - nie.
down - y.
Brow - nie.

The
When
The
He

cresc.

cresc.

The Brownie.

165

cresc.

dim. e rall. a tempo

field of the wid - ow he plough'd in a night, The
 Pe - ter, the farm - er, lay sick at death's door He
 farm - wife a cream bowl with hon - ey pre - par'd, She
 sent them bad dreams when they went to their rest, He

cresc.

dim. e rall. a tempo

non legato

This musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and also has one sharp. The music is in common time. The vocal line starts with a crescendo, followed by a dynamic change to 'dim. e rall.' (diminuendo and rallentando), and then returns to 'a tempo'. The piano accompaniment features eighth-note chords in the right hand and sustained notes in the left hand. The vocal part includes lyrics about a farmer named Peter who is ill and his wife who prepared honey for him.

cresc.

dim. e rall. a tempo

mill-wheels went round till the gray morn - ing light, "For
 leard blows that fell on the gran - a - ry floor. Who
 found her flax spun, and the sheep du - ly shear'd, The
 sat like a stone on each la - bor - ing chest. "Oh!

cresc.

dim. e rall. a tempo

This section continues the musical style from the first. It features a treble clef and one sharp in the key signature. The vocal line begins with a crescendo, followed by a dynamic change to 'dim. e rall.' and then 'a tempo'. The piano accompaniment consists of eighth-note chords. The lyrics describe the miller's wife working at the spinning wheel while the mill-wheel turns.

End here, when sung without piano.

cresc.

good is the mil-ler," said Brow-nie.
 thresh'd the night long but the Brow-nie?
 floor scrub'b'd and sanded by Brow-nie.
 save us," they cried, "from the Brow-nie."

The vocal line concludes with a crescendo. The piano accompaniment provides harmonic support with eighth-note chords. The lyrics express the relief and gratitude of the people towards the Brownie for his work.

legato cresc.

cresc.

This final section shows the piano accompaniment alone. It features a treble clef and one sharp in the key signature. The piano plays eighth-note chords throughout. A dynamic marking 'cresc.' appears above the piano staff in the middle of the section, indicating a gradual increase in volume.

1. Hark! the ves - per hymn is steal - ing
2. Now like moon - light waves re - treat - ing

O'er the wa - ters soft and clear;
To the shore it dies a - long:

1st SOPRANO.

Near - er yet and near - er peal - ing, Now it bursts up -
Now like an - gry sur - ges meet - ing Breaks the min - gled

CHORUS.

2d SOPRANO.

Ju - - bi - - la - - te, A - - men.

1st and 2d ALTO.

TUTTI.

on the ear: Ju - bi - la - te, ju - bi - la - te,
tide of song: Ju - bi - la - te, ju - bi - la - te,

A - men. Ju - bi - la - te, ju - bi - la - te,

Vesper Hymn.

167

mf

ju - bi - la - te, A - men. Far - ther still and
Hark! how with the

ju - bi - la - te, A - men. Ju - - bi - -

mf

Repeat *pp*

far - ther peal - ing, Soft it falls up - on the ear.
wave re - turn - ing From the shore it dies a - way!

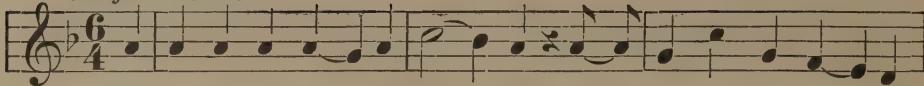
la - - te, A - - men, A - men.

I.

Studies.

II.

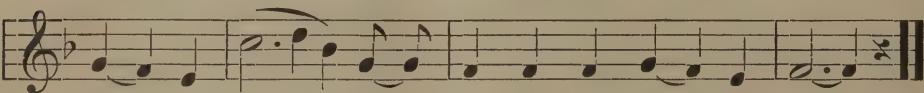
III.

Allegro moderato.

1. When find we at sun-set re-main - ing The flow'rs that at sunrise were
2. Our cir-cle as yet is un - bro - ken, No voice from our chorus we
3. Yet, since time's feet current stays nev - er, Let us all make the most of to-
4. And if we should meet to-geth - er When we have grown old and



bright? The moon, in her wax-ing and wan-ing, Gives ev - er a miss,
And kind are the words that are spoken, Could life but be day;
Who can tell how soon fortune may sev-er And scat-ter us gray,
May our ev - 'ning's sun - set weather Be as bright as our

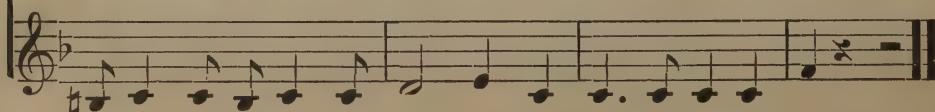
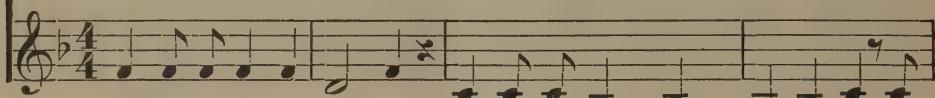


change-ful light, Gives ev - er a change-ful light.
ev - er like this, Could life but be ev - er like this!
far, far a - way, And scat - ter us far, far a - way?
morn-ing's ray, Be as bright as our morn - ing's ray.

A Song.

(TWILIGHT.)

Zumsteeg.

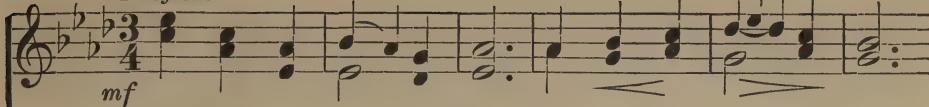
Moderato.

Come, Thou Almighty King.

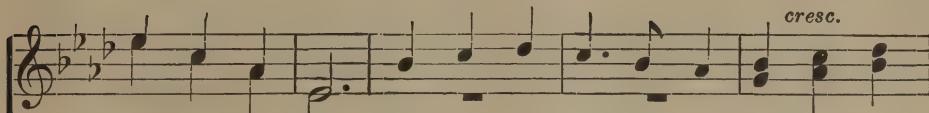
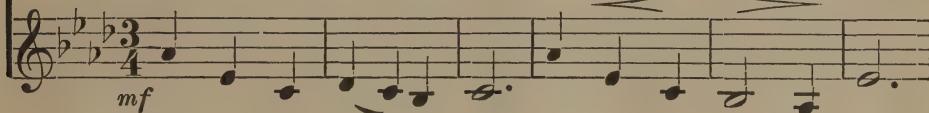
169

Charles Wesley.

Allegretto.

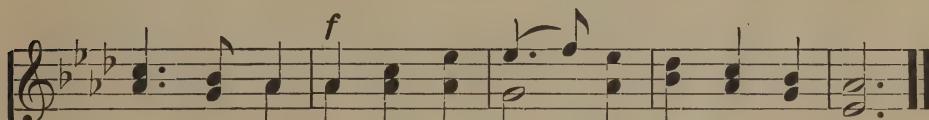
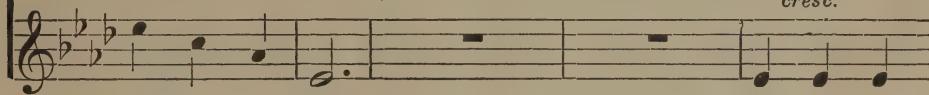


1. Come, Thou Al-might - y King, Help us Thy name to sing,
2. Come, Thou in - car - nate word, Gird on Thy might-y sword,

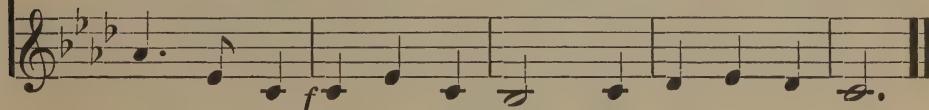


Help us to praise. Fa - ther all glo - ri - ous, O'er all vic-
Our pray'r at - tend. Come, and Thy peo - ple bless, And give Thy

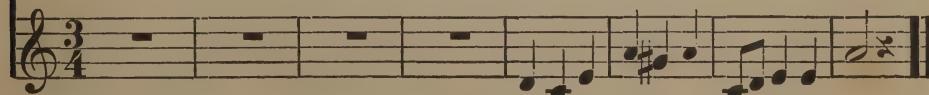
cresc.



to - ri - ous, Come and reign o'er us, An - cient of days.
word suc - cess, Spir - it of ho - li - ness, On us de - descend.



Study.

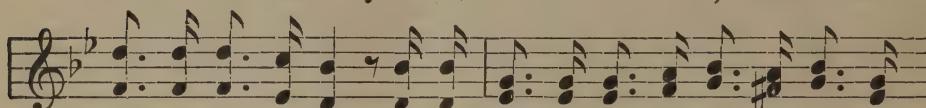


F. Giardini.

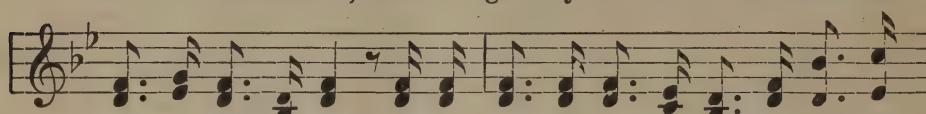
Julia Ward Howe.
Andante.



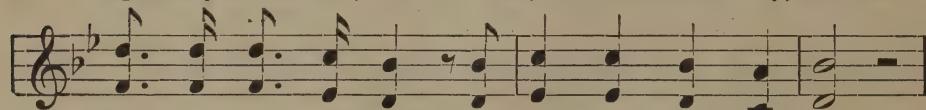
1. Mine eyes have seen the glo - ry of the
2. I have seen Him in the watch - fires of a
3. I have read a fie - ry gos - pel writ in
4. He has sound - ed forth the trum - pet that shall
5. In the beau - ty of the lil - ies, Christ was



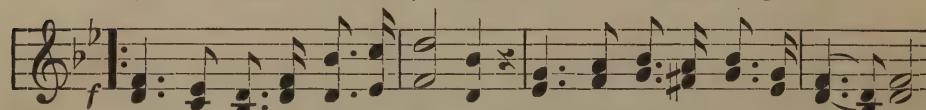
com - ing of the Lord; He is trampling out the vin-tage where the hun-dred circling camps; They have builded Him an al - tar in the burnished rows of steel, "As ye deal with my con-temners, so with nev - er call retreat; He is sift - ing out the hearts of men be - born a-cross the sea, With a glo - ry in His bo - som that trans-



grapes of wrath are stored; He hath loosed the fate-ful lightning of His evening dews and damps; I can read His righteous sentence by the you my grace shall deal; Let the He - ro, born of wo-man, crush the fore His judgment seat; Oh ! be swift, my soul, to an-swer Him, be fig-ures you and me; As He died, to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march-ing on.
dim and flar - ing lamps; His day is march-ing on.
ser - pent with His heel," Since God is march-ing on.
ju - bi - lant, my feet; Our God is march-ing on.
die, to make men free, While God is march-ing on.



Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry hal - le - lu - jah!



Glo - ry, glo - ry, hal - le - lu - jah! His truth is marching on,

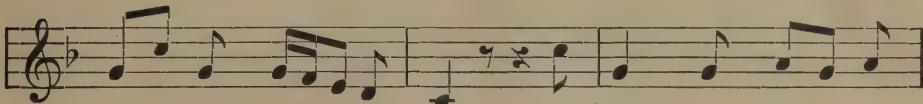
J. Troutbeck, D. D.

UNISON SONG.

Mozart.

Moderato.

1. Why should I crave for goods and wealth If
2. So man - y own a bun - dant store Of
3. They call this world a vale of tears, And,
4. To God, then, prais - es will I sing, With



I con - tent may live? E-nough for me are
hous - es, lands, and gold; And, yet, have al - ways
yet, I think it fair; Be-yond ac - count its
glad and will - ing mind, For all the gifts His



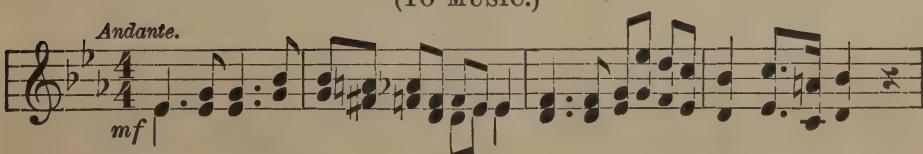
strength and health, The best that heav'n can give. With glad and thankful
cares the more, And troubles man-i - fold. The more one has, the
joy ap - pears, To all its blessings are. All creatures thro' the
hand doth bring To one and all mankind. Yea, thankful would I



heart I raise, At morn and eve, my song of praise.
more one wants, The loud - er grow one's vain complaints.
live - long day De - light themselves in bloom - ing May.
al - ways prove, Re - joic - ing in His won - drous love.

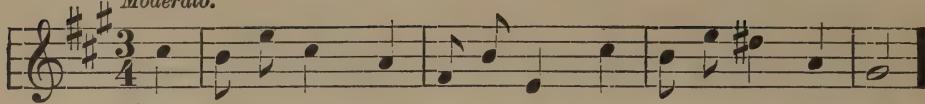
A Song.

(TO MUSIC.)

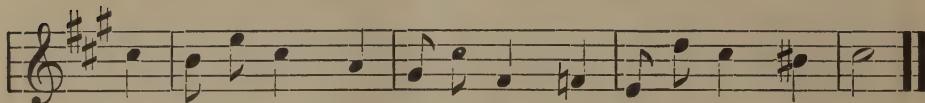
Andante.*cresc.*

Ellis Walton.
Moderato.

W. W. Gilchrist.



- p*
 1. The blue is pal - er in the skies, And all the flow-ers fair
 2. But see, the trees a-round ap-pear With lovely tints a - glow;
 3. "We'll put our Au-tumn dresses on, Bright orange,brown, and red;



Have tak-en wing like but-ter-flies, And fled, I know not where.
 I think they held a meet-ing here And whispered soft and low.
 Since all the pret - ty flow'rs are gone Let us be gay in - stead."

A Little Canon Based on "Sweet October."

A Study.

Spring is Coming.

173

J. C. Will.

Sheet music for "Spring is Coming." by J.C. Will. The music is arranged for two staves, likely for piano or organ. The key signature is A major (three sharps). The tempo is Allegro. The music consists of six systems of music, each starting with a dynamic instruction: *mf*, *dim.*, *cresc.*, *mf*, *dim.*, and *cresc.*. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and the music concludes with a final double bar line.

I. *Commodo.*

Musical score for the first section (I. Commodo.) consisting of three staves of music in G major, 4/4 time. The music features eighth and sixteenth note patterns with various rests.

II. *Andante.**Folksong.*

Musical score for the second section (II. Andante.) consisting of two staves of music in G major, 3/4 time. The music consists of eighth and sixteenth note chords.

A Song of Praise.

Translated from the German.

Gruenberger.

Andante.

Musical score for 'A Song of Praise.' by Gruenberger, starting with an *mf* dynamic. The music consists of eighth and sixteenth note chords.

1. Thou hast built the glor'ous mountain, Shaped the riv - er's might-y bed,
2. Thou dost lead the flight of swallows, Thou dost show the stars their way,
3. All Thy creatures, Lord most ho - ly, Praise Thy name for - ev - er - more;

Continuation of the musical score for 'A Song of Praise.' The music consists of eighth and sixteenth note chords.

Raised the happy leap-ing fountain, Made the flee-ey clouds o'erhead.
 Sea - son aft-er sea - son follows, Thou didst or - der night and day.
 All Thy works, both high and lowly, Tell Thy pow'r, Thy love a-dore.

Abide With Me.

175

H. F. Lyte.
Moderato.

W. H. Monk.

1. A - bide with me: fast falls the e - ven - tide;
 2. Swift to its close ebbs out life's lit - tle day;
 3. I need Thy pres - ence ev - 'ry pass - ing hour;

The dark - ness deep - ens; Lord, with me a - bide.
 Earth's joys grow dim, its glo - ries pass a - way,
 What but Thy grace can foil the temp - ter's pow'r?

When oth - er help - ers fail, and com - forts flee,
 Change and de - cay in all a - round I see;
 Who, like Thy - self my guide and stay can be?

Help of the help - less, oh, a - bide with me.
 O Thou who chan - gest not, a - bide with me.
 Through cloud and sun - shine, Lord, a - bide with me.

A Boating Song.

Rebecca B. Foresman.

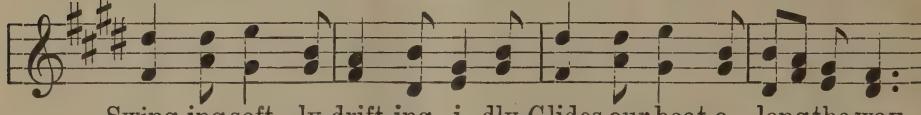
Mozart.



1. With the love - ly moon a - bove us We are gliding free from care
 2. There is noth-ing to affright us As we calmly glide a-long;



On the stream with scarce a rip - ple, Gent-ly floating here and there.
 From the wil-lowes comes a whisper Like a maiden's ev'nning song.



Swing-ing soft - ly, drift-ing i - dly, Glides our boat a - long the way
 Let us heed no dreamy voi-ces Call - ing on - ward to the sea,



While the wa - ter, gen - tly swell - ing, Tosses her as
 Tell - ing of the gold - en treas - ures Hidden there for

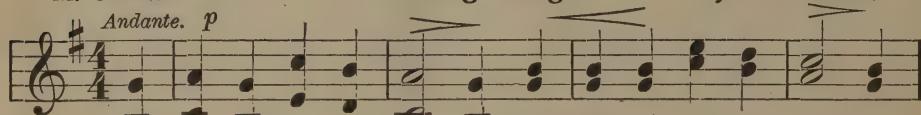


if in play, Toss - es her as if in play.
 you and me, Hid - den there for you and me.

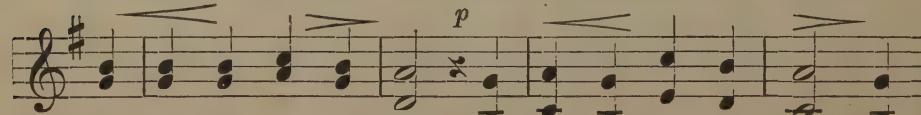
M. Claudius.

Evening Song.

J. A. P. Schultz.



1. The moon is brightly beam-ing, The gold-en stars are gleaming
 2. How still the earth is keep - ing, All wrapp'd in darkness, sleep-ing
 3. Lord, show us your sal - va - tion, Keep us from vain e - la - tion



In heav - en clear and bright, The si - lent for - ests lis - ten.
 In peace so calm and deep! And where the day brought sor - row,
 From self-will keep us free. Let us, in meekness grow - ing,

Evening Song.

dim.

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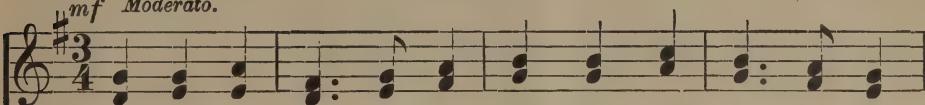
The meadows faintly glis - ten In mis - ty veils all sil-v'ry white.
May come a brighter mor - row, For strength and heal-ing come with sleep.
Thy peace on earth be show-ing; And may we still re - joice in Thee.

Smith.

mf Moderato.

America.

Carey.



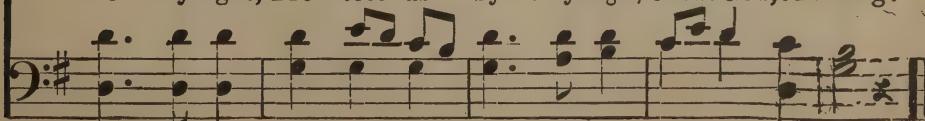
1. My coun-try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze And ring from all the trees
4. Our fa-thers' God, to Thee, Au - thor of lib - er - ty,

mf*f*

Of thee I sing. Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet freedom's song; Let mor - tal tongues a-wake, Let all that
To Thee we sing. Long may our land be bright With freedom's



pil-grim's pride, From ev - 'ry moun-tain side Let free-dom ring.
tem - pl'd hills; My heart with rap - ture thrills Like that a - bove.
breathe partake, Let rocks their si-lence break, The sound prolor -
ho - ly light, Pro - tect us by Thy might, Great God, our King.



Vivace.

mf

1. O Co - lum - bia! the gem of the o - cean, The
 2. When war winged its wide des - o - la - tion, And
 3. The star-span - led ban - ner bring hith - er, O'er Co-

mf

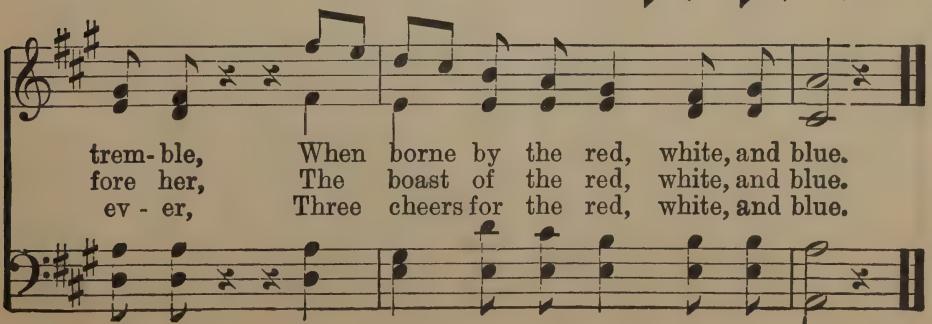
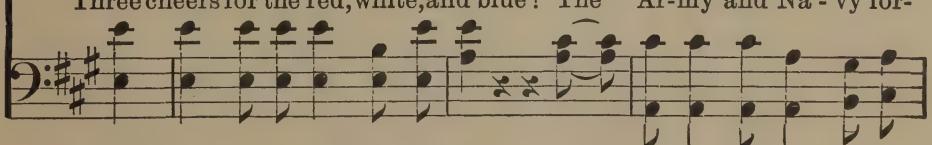
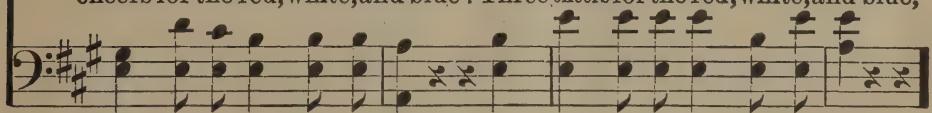
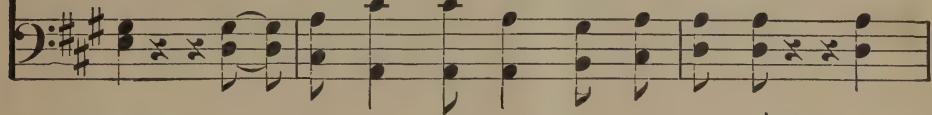
home of the brave and the free, The shrine of each pa-triot's de-
 threat-ened the land to de-form, The ark then of free-dom's foun-
 lum - bia's true sons let it wave; May the wreaths they have won nev-er

vo - tion, A world of - fers hom - age to thee; Thy
 da - tion, Co - lum - bia rode safe thro' the storm, With her
 with-er, Nor its stars cease to shine on the brave. May the

man-dates make he-roses as-sem - ble, When Lib-er-ty's form stands in
 gar-lands of vic - try a-round her, When so proud-ly she bore her brave
 ser - vice u - ni - ted ne'er sev - er, But hold to their col - ors so

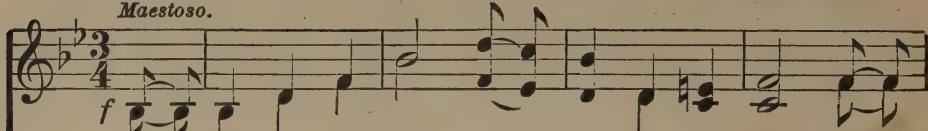
Columbia, the Gem of the Ocean.

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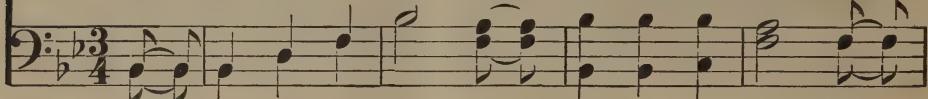


Francis Scott Key.
Maestoso.

Samuel Arnold.



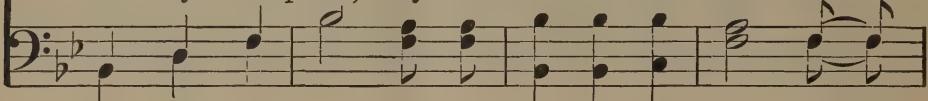
1. Oh! say, can you see, by the dawn's ear-ly light, What so
 2. On the shore, dim-ly seen thro' the mist of the deep, Where the
 3. And where is that band who so vaunt-ing - ly swore That the
 4. Oh! thus be it e'er when free-men shall stand Be -



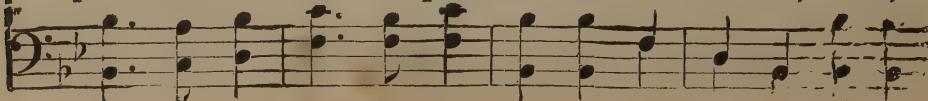
proud - ly we hailed at the twi-light's last gleaming? Whose broad
 foe's haugh-ty host in dread si - lence re - pos - es, What is
 hav - oc of war and the bat - tle's con - fu - sion, A
 tween their loved homes and the war's des - o - la - tion; Blest with



stripes and bright stars thro' the per - il - ous fight, O'er the
 that which the breeze, o'er the tow - er - ing steep As it
 home and a coun - try shall leave us no more? Their
 vic - t'ry and peace, may the heav'n - res - cued land Praise the



ram - parts we watched were so gal - lant - ly stream-ing? And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 blood has wash'd out their foul foot-steps' pol - lu - tion; No
 pow'r that hath made and pre-served us a na - tion; Then,



The Star-Spangled Banner.

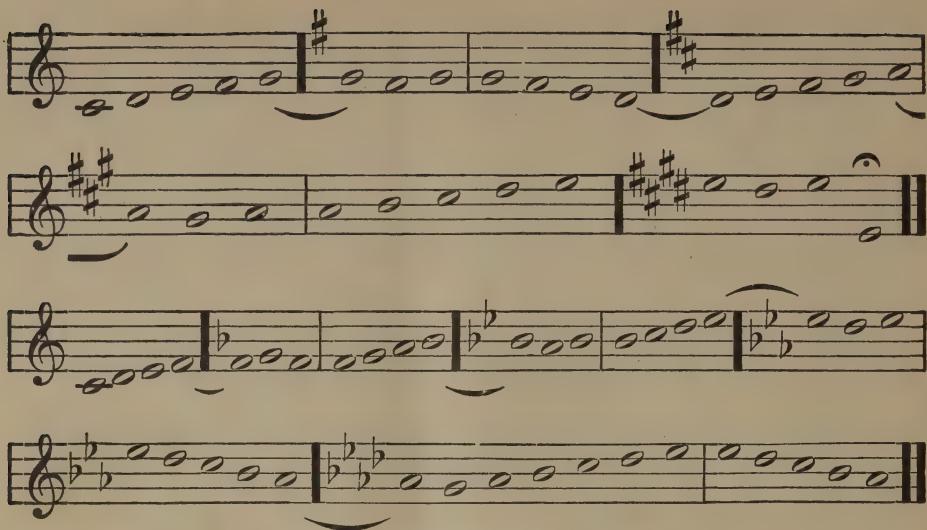
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rock - ets' red glare, the bombs burst-ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full
 ref - uge can save the hire - ling and slave From the
 con-quer we must, when our cause it is just, And

proof thro' the night that our flag was still there; Oh!
 glo - ry re - flect - ed, now shines on the stream; 'Tis the
 ter - ror of flight or the gloom of the grave. And the
 this be our mot - to, "In God is our trust." And the

say, does the star - span - gled ban - ner still wave O'er the
 star - span - gled ban - ner, Oh! long may it wave O'er the
 star - span - gled ban - ner in tri - umph shall wave O'er the
 star - span - gled ban - ner in tri - umph shall wave O'er the

land of the free and the home of the brave?
 land of the free and the home of the brave!
 land of the free and the home of the brave.
 land of the free and the home of the brave.



Exercises.

The image displays six staves of musical exercises, each starting in a different key and ending in a related key. The first exercise starts in G major (one sharp) and ends in A major (two sharps). The second exercise starts in A major (two sharps) and ends in B major (three sharps). The third exercise starts in E major (no sharps or flats) and ends in F# major (one sharp). The fourth exercise starts in F# major (one sharp) and ends in G major (one sharp). The fifth exercise starts in C major (no sharps or flats) and ends in D major (one sharp). The sixth exercise starts in D major (one sharp) and ends in E major (no sharps or flats). Each staff uses a treble clef, a time signature of common time (indicated by a 'C'), and a series of eighth notes.

THE RUDIMENTS OF MUSIC.



The Scale.

All music is based on some form of the *scale*. Most people are familiar with the *major scale*, which is composed of eight tones progressing by intervals called steps and half steps. As the diagram shows, the half steps are between 3 and 4, and 7 and 8. There are also intermediate tones called *chromatics*. These are between the regular tones of the scale, except where the half steps occur. For instance: *Sharp 1* is a tone half way between 1 and 2. The word "sharp," means the next half step higher. The word "flat," used in the same way means the next half step lower. The scale names are one, two, three, four, five, six, seven and eight, usually represented by the figures 1, 2, 3, 4, 5, 6, 7, 8. The syllables do, re, mi, fa, sol, la, ti, do are also used as scale names.

The *chromatic scale* has thirteen tones and consists entirely of half steps.

	Diagram 1.
8)	half
7)	step.
6	
5	
4)	half
3)	step.
2	
1	

Octaves.

When men and women sing the scale together, the women sing an octave higher than the men; they sing the same tune but an octave above. Octaves may be compared to the stories of a building. Stories look alike and octaves sound alike. Suppose you were on the first floor of a building, then the second floor would be "up-stairs"; but if you go up to the third floor, the second floor would be "down-stairs" to you. In like manner a certain tone is 8 if reckoned from the octave below; but it is 1 if reckoned from the octave above. See the diagram on page 8 showing octaves. Also find the octaves on the piano or organ. Tone 8 is the octave of 1.

Pitch.

The pitch of a tone is its highness or lowness. Every tone has a pitch name, as well as a scale name. The pitch names are *A, B, C, D, E, F, G*. The scale names give us no idea of absolute pitch for the scale may be sung high or low. The pitch name of any tone is used also for all its octaves. The diagrams of pitch names will show this clearly.

Diagram 2.

(C-8)
(B-7)

A-6

G-5

(F-4)
(E-3)

D-2

C-1

The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *Key note*, or tonic. When 1 of the scale is *G*, the key is *G*; when 1 is *E \sharp* , the key is *E \sharp* , and so on. If we sing the tones *C, D, E, F, G, A, B, C*, in the order named, we sing the major scale because the tones represented by these pitch names are arranged (with reference to steps and half steps) to correspond with the tones of the scale. See diagram 2.

Diagram 3.

(G-8)
(F \sharp -7)

F

E-6

D-5

(C-4)
(B-3)

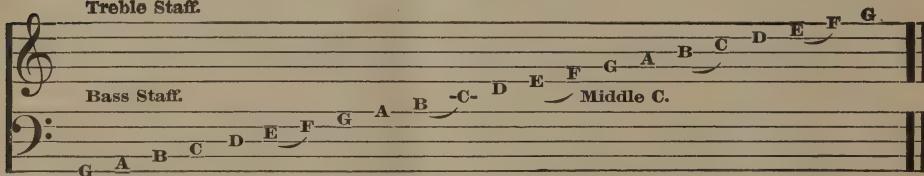
A-2

G-1

Now if we should take *G*, for our keynote and sing *G, A, B, C, D, E, F, G*, we would not sing the major scale, because *F-G* being a whole step does not correspond with half step 7-8 in the scale. But if we substitute *F \sharp* for *F*, the correct order of intervals (steps and half steps) would then be preserved. See diagram 3. The key of *G*, therefore, has one sharp (*F* sharp). By studying the diagrams on the following pages, it will be readily seen how the different keys are made, and why the sharps and flats are used.

The Great Staff.

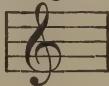
Treble Staff.



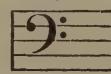
Letters connected thus: E F, denote half steps.

The first line below the treble staff and the first line above the bass staff represent the same tone—middle C.

Treble Sign or Clef.



Bass Sign or Clef.



Notes are characters used on the staff to indicate the length and pitch of tones. The form of a note determines its relative time value and its position on the staff indicates the pitch of the tone to be sung. The following notes are most commonly used:

Whole.



Half.



Quarter.



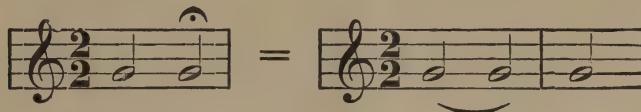
Eighth.



Sixteenth.



A *Hold* () , when placed either over or under a note, adds to its value one measure, less the length of the note.



The *Bar* is a vertical line dividing measures on the staff and indicating that the strong beat falls on the note immediately following.

The *Double Bar* is two parallel vertical lines on the staff, indicating the end of a piece of music.

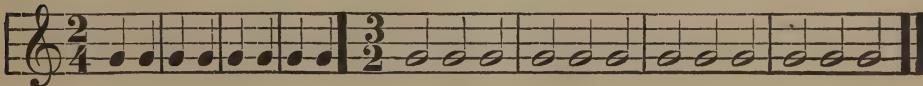
Repeat Marks are used thus: and indicate that the portion of music between them is to be repeated.

Time.

When we listen to the ticking of the clock, or feel the beating of the pulse, we observe that both mark time. When we listen to strains of stirring music we almost unconsciously keep time by marking its pulses or beats. Every strong beat in the beginning of a measure. A measure is a group of consecutive beats marked by one or more accents. The clock usually ticks two-beat (double) and the locomotive puffs four-beat (quadruple) measures. Rhythm is the regular recurrence of equal measures and may be expressed in motion as well as in sound.

Measures Represented by Notes Upon the Staff.

Two Beats to the Measure.



Three Beats to the Measure.

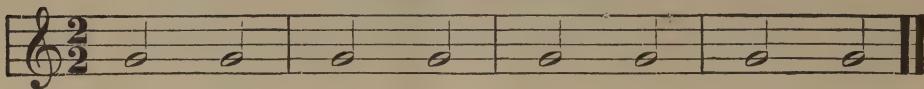
Four Beats to the Measure.



Three Beats to the Measure.



Two Beats to the Measure.



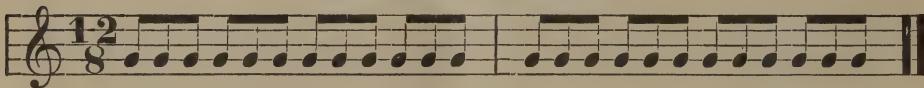
Six Beats to the Measure.



Nine Beats to the Measure.



Twelve Beats to the Measure.



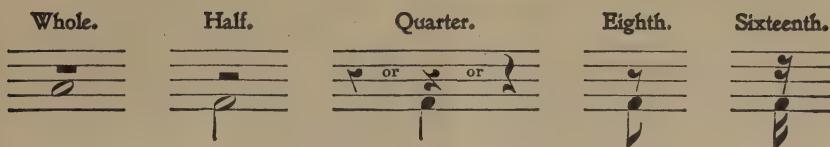
NOTE.—From the foregoing examples, it will be seen that either an eighth note ($\text{\textbf{\textit{♪}}}$), quarter note ($\text{\textbf{\textit{♩}}}$), half note ($\text{\textbf{\textit{♪}}}$), or whole note ($\text{\textbf{\textit{○}}}$) may stand for a beat. Beats are named after the notes that represent them; thus we have: eighth-note beats, quarter-note beats, etc. The figures $\frac{2}{4}$ (two-four) $\frac{3}{8}$ (three-eighth) $\frac{4}{4}$ (four-four) etc., are time signatures. The upper figure tells the number of beats to the measure, and the lower figure tells the *kind* of beats, thus: means double measure with quarter-note beats, means triple measure with eighth-note beats, means sextuple measure with eighth-note beats and so on.

Questions:—How many eighth-note beats to a quarter note? How many quarter-note beats to a half note? How many half-note beats to a whole note?

Examples of tones continuing through two or more beats.



Rests are characters which indicate periods of silence in music. The rests equivalent in time value to the several notes are as follows:



Exercises with Rests.

I.

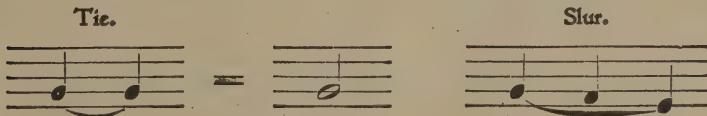
II.

Other examples of rests will be found later on in the book.

A *Sharp* (\sharp) when set before a note on the staff raises its pitch a half step. A *Flat* (\flat) used in the same way, lowers the pitch a half step. A *Natural* (\natural) cancels a sharp or flat. A sharp, flat or natural, except when used in the signature, affects only the measure in which it occurs.

A *Tie* joins two notes of the same pitch, forming one note of the combined values of the two.

A *Slur* connects notes of different pitch to be sung to the same syllable.



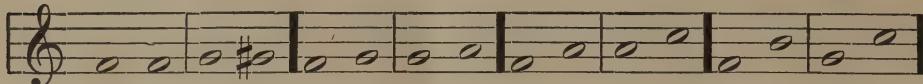
A *Dot* adds one half to the time value of a note or rest. A *Second Dot* adds half the time value of the first dot.

Examples of Dots.



An interval is the difference in pitch between two tones, measured by the number of staff degrees used.

Intervals are called primes, seconds, thirds, fourths, fifths, sixths, sevenths, octaves, and ninths.



Primes.

Seconds.

Thirds.

Fourths.



Fifths.

Sixths.

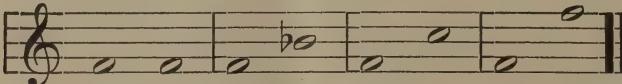
Sevenths.

Octaves.

Ninths.

Primes, fourths, fifths, and octaves, in major and minor, reckoning from the first step, are called *Perfect*.

F Major and F Minor.



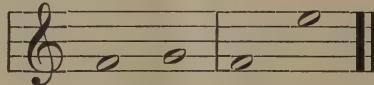
Perfect.

Perfect.

Perfect.

Perfect.

Seconds and sevenths in major and minor (harmonic), found in the same way, are called *Major*.

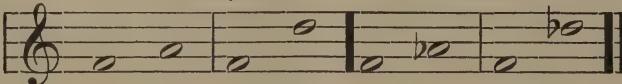


Major.

Major.

The third and the sixth, found in major, reckoning from the first step, are *Major*; those found in the same manner in minor (harmonic) are *Minor*. This shows that the principal difference between major and minor (harmonic) is their third and sixth.

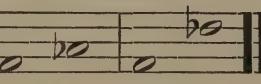
F Major.



Major.

Major.

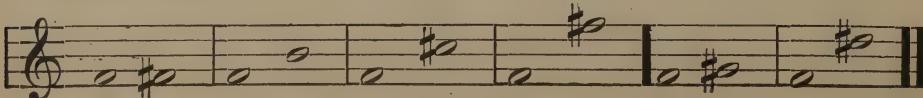
F Minor.



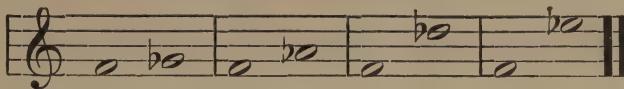
Minor.

Minor.

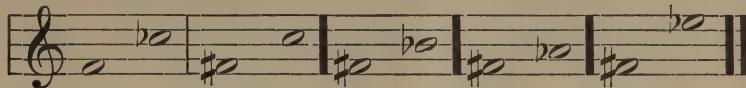
By extending a perfect or a major interval by a half-step we obtain *Augmented* intervals.



By contracting major intervals by a half-step we obtain *Minor* intervals. 189



By contracting perfect or minor intervals by a half-step we obtain *Diminished* intervals.



Here follows a list of the most common intervals, all reckoned from the same tone.

Primes.

Seconds.

Thirds.

Fourths.

Fifths.

Sixths.

Sevenths.

Octaves. Ninths.

The same melody in major and minor.

a.

b.

The same two-part study in major and minor.

a.

b.

Common Italian Terms Used in Music.

A—in, at, to, according to, for.

Accelerando—accelerating the motion.

Adagio—slow.

Ad libitum (Latin)—at pleasure.

Agitato—agitated.

Alla—like, in the style of.

Allegretto—somewhat quick.

Allegro—quick, lively.

Andante—walking, moderately quick.

Andantino—a little slower than *Andante*; sometimes, more rapid.

Anima—soul expression.

Animato—with spirit.

Assai—very.

Brio—fire.

Calando—diminishing in tone-volume.

Cantabile—singing, melodious.

Con—with.

Crescendo (↗) —increasing in tone-volume.

Da capo (D.C.)—from the beginning.

Dal segno (D.S.) or (S)—from the sign.

Decrescendo (↘) —diminishing in tone-volume.

Diminuendo (↙) —diminishing in tone-volume,

Dolce—sweet, with expression.

Energico—with energy.

Espressivo—with expression.

Fine—end.

Forte (f)—loud.

Fortissimo (ff)—very loud.

Forza—power, force.

Fuoco—fire.

Grazia—grace.

Grazioso—graceful.

Grave—serious, very slow.

Larghetto—somewhat broad and slow.

Largo—broad, very slow.

Legato—connected.

Lento—slow.

Ma—but.

Marcato—accented.

Marcia—march; *alla marcia*—marchlike.

Marziale—martial.

Meno mosso—slower.

Mezzo (a)—half.

Moderato—moderate.

Molto—much, very.

Morendo—dying, diminishing in motion and tone-volume.

Moto—motion.

Non—not.

Pesante—heavy, emphatic.

Pianissimo (pp)—very soft.

Piano (p)—soft.

Piu—more, **Piu forte**—louder, **Piu mosso**—more rapid.

Presto—very quick.

Primo (a)—first, *Tempo primo*—in the original time (after an acceleration or retard.)

Poco—little, **Poco a poco**—little by little, gradually.

Quasi—as it were, almost.

Rallentando (rall.)—retarding motion.

Risoluto—resolute.

Ritardando (rit.)—retarding motion.

Ritenuto (riten.)—holding back.

Secondo (a)—second.

Sforzando (>) } louder, accented.

Sforzato (sf, sfz.) }

Smorzando—dying, diminishing in motion and tone-volume.

Solo (pl. *soli*)—alone, to be sung or played by one voice or instrument.

Sostenuto—sustained.

Staccato—detached, disconnected.

Stringendo—accelerating the motion.

Tempo—time, movement.

Tenuto (ten.)—held, sustained.

Tranquillo—tranquil.

Tutti—all, in contrast with *solo*, or *soli*.

Un poco—a little.

Vivace } —lively.

Vivo. }

Voce—voice.

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